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The kindergarten, a manual

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The Kindergarten.

A MANUAL

FOR THE

Introduction of Froebel's System
of Primary Education

into

PUBLIC SCHOOLS;

and for the use of Mothers and Private Teachers

BY

Dr. ADOLF DOUAI.

WITH 16 PLATES.

—

FOURTH EDITION.

NEW YORK:

E. Steiger.

1872.

Entered, according to Act of Congress, in the year 1871, by
E. Steiger,
in the Office of the Librarian of Congress, at Washington.

STEIGER, NEW YORK,
Printer and Electrotyper.

NORMAL COLLEGE,

BROADWAY AND FOURTH STREET.

New York, January 7, 1871.

I have carefully examined Dr. Douai's work entitled, "The Kindergarten. A Manual for the Introduction of *Froebel's* System of Primary Education into Public Schools", and think it thoroughly adapted for the purpose. It is simple, clear, child-like and progressive. In the hands of a good teacher, it must be productive of the very best results by infusing among the children a love for school and for study. Human happiness and self-government are the basis of *Froebel's* System; and Dr. Douai, by means of instructive plays and cheerful songs, has fully carried out the spirit of the great German.

The Committee on the Normal College has adopted the Kindergarten system, and employed Dr. Douai to give the necessary lessons to the pupil-teachers of the College.

THOS. HUNTER,

President Normal College.

Letter from Miss Elizabeth P. Peabody to the Publisher.

December 15, 1870.

MR. STEIGER: Allow me to express to you my joy at learning that you are to publish a work of Dr. Douai's, containing the movement plays of the Kindergarten. That gentleman, so favorably known for having made, in the years immediately preceding 1848, the Duchy of Altenburg one of the best educated portions of thoroughly educated Germany, was one of the first to appreciate the scope and value of *Froebel's Kindergarten*.—I think it was in 1859 that he founded the first American Kindergarten in Boston.—It was a private school for Germans, and did not comprehend all the nicety of *Froebel's* plan. Dr. Douai has subsequently made this his own, by importing a German teacher, trained in one of *Froebel's Normal Classes*, to instruct himself and daughter in those details which it is quite impossible to do justice to *by a book*. But the teachers who are trained by the living word, need manuals like the present one, to relieve them from the exhaustion of perpetual invention while teaching; and also as *reminders* of the order and gradualism of the Practical Exercises.

I am thankful that the School Board of New York has availed itself of the assistance of Dr. Douai in presenting to

the public this new Method of Education, which not only ensures healthy physical development, but trains the artistic imagination, the scientific mind, and the skilful hand of labor; —and this—without taking the child out of the innocence of the childish sphere of imagination and affection.

The Kindergarten is *a child's world*, corresponding point by point with the adult world; and yet does not deprive children of their beautiful and harmonious infancy, but lengthens its term. The play of it rehearses all the serious occupation and beautiful morality which ought to characterize society, combining "the soul of the saint and the sage with the artless address of the child."

I hope Dr. Douai will be called all over the country to repeat everywhere the lectures which are about to prepare for permanent Normal Instruction in *Froebel's Art and Science*, as a department of the Normal College of New York city.

Very respectfully yours

E. P. PEABODY,

FOLLEN STREET.

Cambridge, Mass.

INTRODUCTION.

To Teachers.

THIS little book is intended to help teachers to direct Kindergartens on a larger scale. It is proposed that hereafter all our Primary Schools shall begin with a course of Kindergartening, and that classes of from fifty to a hundred small children shall be gathered into one Kindergarten. *Froebel's* excellent system has, thus far, not been tried on so large a scale, and whenever it shall be, it will be necessary, that the class should be temporarily subdivided for different exercises. But one expert teacher may be sufficient for even a very large class, if she is aided by a number of unpaid assistants, pupils of a Normal School who thus learn the practical art under direct supervision. In this way the beneficial influences of the system may be brought home to every child. The author of this book has, therefore, embodied his experience of more than ten years' Kindergartening with larger classes, for the benefit of those teachers who wish to make themselves familiar with the system.

We do not mean to supersede two other valuable works on the same subject, intended for mothers and teachers, we mean Miss *Elizabeth P. Peabody* and Mrs. *Horace Mann's* "Kindergarten Guide" (Schermerhorn, New York, 1869) and Mr.

Edw. Wiebe's "Paradise of Childhood" (Milton Bradley & Co., Springfield, Mass., 1870). We rather recommend them to the perusal of all teachers and mothers who have their pupils' welfare at heart. But our book has several peculiar features which render it especially useful and supplementary to the above works:

1. It is adapted to the wants of large Kindergartens and to the practical training of the pupil teachers of Normal Schools into Kindergarteners under the guidance of one expert teacher.

2. It contains selections in two languages, the English and German. Thus it is of use in Kindergartens in which either or both languages are spoken and promotes the learning of those two languages by the same children at the same time.

3. The collection of pieces embraces, besides the choicest selections of poetry, song and tales, found in other German or English books of the same kind, many valuable new ones.

The fundamental idea which led the great educator *Frederick Froebel* to the invention of the Kindergarten ("Children's Garden") was, to render the first schooling attractive, to connect learning with pleasure, and to make mental food as much conducive to mental growth, as bodily food is to bodily growth. At the same time, moral education was to be facilitated by making the youthful learners as happy as possible, so that they should need the least possible discipline from without, their occupation disciplining them from within and prompting them to *create* order.

The first condition thereto was, of course, association of children with children. Man being a sociable creature, and children even more so than adults, the former can be really educated, that is to say, developed into veritable men, men in the

full and harmonious exercise of all their faculties, solely by association with other children under the guidance of an educator.

The second condition was, that the place of assembly should be attractive, inspiring and congenial to child-like instincts, a little garden and, adjoining, a large room, lofty, airy, adorned with greens, flowers and, if possible, a fountain, nice pictures, etc. Till the time shall have come, when the education of *all* children with the best means of the art, and up to the highest standard of the science of Pedagogy, shall be felt as the sacred duty of all political communities, the above condition may be dispensed with to some degree, and may be considered as fulfilled, if the room is large enough; to wit, if it contains, besides sufficient seats, little chairs or low settees for the children, a sufficient number of low tables, and a sufficiency of space to carry on gymnastic exercises and running games. As far as the means allow, the hall may be adorned with flowers, or garlands, flags, pictures and other attractive objects, chiefly from nature—but this is not a matter of primary importance.

The third and most indispensable condition is an effective lady Kindergartener, who has studied the science and art formulated by *Froebel*. As it was the idea of *Froebel*—and a very commendable one, too—that every mother should be an educated Kindergartener, so as to be able to begin the system in its rudiments at home, he cannot have intended to demand unusual faculties and talents from future Kindergarteners. He must have supposed, that the female mind was, if fairly educated, in itself a guaranty of success in this task. And, indeed, every young woman, possessing a habit of reflection, some energy, a cheerful, conscientious character, a true love for children, and a common school education, may, with some prac-

tical experience and theoretical knowledge in this branch of education, succeed in it well enough. A tolerable voice, pure and strong, and some musical training (so as to accompany with the piano) are also indispensable for large classes. Let, therefore, no teacher, who wishes to prepare herself for this highly useful branch, be discouraged by the more apparent than real difficulties, which *Froebel's* rather philosophical ideas in regard to his system suggest to the beginner. Her habit of reflection and her cheerful energy will go far toward obviating all difficulties to be encountered.

The fourth and last condition to successful Kindergartening are good toys, playthings and games—presented in a serial order. They can be had from E. Steiger, or may be imported from Germany in any selection which is preferable, according to means and the number of children in the class.

But the idea of making the first school as attractive as possible, was not the only one with *Froebel*. Play and happiness should subserve a most serious purpose, that of unfolding all the various powers of the body and mind, just at the time when they are most susceptible of a harmonious growth, most eager for development, and most pliable in every direction. It is comparatively easy to keep even a large number of children occupied with a variety of amusing plays and games, which in themselves contain elements of instruction and discipline. The teacher need only divide her little band into sub-classes, according to age and preparation, and employ every class with different toys and games, and then change them whenever the children grow tired and unruly. Besides, matters may be so arranged, that for a couple of weeks she may have to do

with one or two sub-classes only, and set them at work before several more sub-classes are admitted. The peculiarity of the Kindergarten is, that the play is always to be turned to a useful account; slumbering faculties are to be awakened, drowsy inclinations to be enlivened, attention and reflection to be cultivated, and good habits to be fostered in the individual. In this there is no end of learning, no *acme* of perfection. The best of talents can never accomplish too much, while a conscientious and hearty energy will go a great way toward the aim. The means furnished to this end by *Froebel*, consist in Object Lessons, mental and bodily gymnastics, the charms of poesy and music, and conversation which is *conversation* and not dogmatical dictation in ever so soft a tone.

We need not enlarge here on the purposes and uses of Object Lessons; we may refer our readers to the "Kindergarten Guide" and to Mr. *Calkins*' book on "Object Lessons" for more complete information on this subject. We shall here call attention to one thing only, to wit, the reasonable demand of Pedagogy, that all instruction, and even all play whatsoever, should be made an Object Lesson. The five senses are first cultivated, to furnish the mind with correct and complete impressions of the objects of the outer world. The child will not see, hear, feel, smell and taste *all* the features of an object, before its attention is called to them by questions and answers, and before it can express in a somewhat correct speech what its senses do perceive. But after it has once learned to examine all objects for new impressions on its senses, it will perceive and observe a hundred features about even familiar objects, which other children, and even adults, do not find out. A live cat, for instance, is a very familiar object; but how

many children, before their attention is drawn to it, will know that the pupil of the cat's eye is of the form of a lens seen sideways, that it widens and contracts very much, that the eye-ball is of a greenish color, the white of the eye-light green, or else not very white, the eye-ball very convex, the eye-lids mostly half-closed, covered with short hair outside—and so on with a dozen remarks about a cat's eye, to say nothing of hundreds of perceptions on the rest of its body, the habits of the animal, etc. It is the greatest triumph of the teacher, to make children feel a lively pleasure in exercising their senses, in examining every object under their observation, and able to express all their perceptions in intelligible language, until they can rather coherently speak on objects within their own experience. What a perversion of the power of language, to make children talk of things which they know from hearsay only! but what a glorious achievement to make them see, hear, feel for themselves and then speak out their minds.

Besides the power of the senses and of speech, *reflection* is to profit from Object Lessons. A teacher who is not herself in the habit of reflecting both on objects and her pupils' wants, can not, of course, engender reflection in them. Only the like begets the like. In the poetic and prosaic exercises we have, here and there, pointed out to the beginner what questions would be likely to elicit reflection and correct answers. By the examples given the teacher may easily be guided to invent questions of the same kind. A minority of children, especially in well-to-do families, where adults are in the habit of talking much with them, learn reflection, as it were, of themselves; it is they who, instead of waiting for the teacher's questions, rather trouble her with their inquisitive turn of mind. Now,

they must not be reduced to silence, as long as their questions allow of a reasonable answer and are to some purpose, especially, if they belong to the subject matter-in-hand. But, instead of answering them herself, the teacher ought, as much as possible, to make the children answer their own questions. The majority, however, are not given to reflection, but must be stimulated to it by the teacher's questions. It is with them that Object Lessons are most beneficial. The beginning in these lessons, in *Froebel's* system, is made with the First and Second Gifts, consisting of a ball and a cube. But these gifts being adapted to children on the mother's lap, and small classes of very young children only, we refrain from going into the details of this exercise, which are described in the "Guide" and "the Paradise of Childhood." In larger classes, Object Lessons best begin with tables, chairs, settees, and the rest of the school-furniture, and all the subdivisions of the class may be occupied together in the same exercise, as follows: The younger ones must repeat, on command, the answers of the older ones, now in chorus, then individually, each child in its turn. Questions like the following: "What does the table consist of?" "What is every single part of it called?" "What properties of form, color, size and proportion has it?" and the like expressed in the simplest language, may be addressed to the whole class indiscriminately. But questions like these: "Why the table consists of a flat part and a frame below on legs?" "Why there must be more than two legs to a table, or else a very broad or heavy one?" "Why the top of the table must be level and smooth?" "If and why the legs may as well be rounded off as four-sided?" "Why they must be equally long?" "Why the tables are sometimes provided with

a drawer?" and a great many more similar questions, will lead the older sub-classes and some individuals of the younger to reflection. At the same time, care must be taken to have answers given in complete sentences, as for instance: "The table has a drawer, to put things out of the way." The younger sub-classes must repeat a number of times every name of a thing or a quality, in a short sentence, as: "this is the top of the table", "this is a table-drawer", "the table is oblong", or "it is square", or "it is circular", or "it is oval"; and their attention and reflection are exercised by correctly discriminating between the terms given. Half an hour will, as a rule, be the greatest length of time, to which such an exercise may be extended, without wearying the attention of the classes.

The Third, Fourth, and so on to the Seventh and Eighth Gifts, whose description may be seen in Wiebe's book, are adapted to the wants of the youngest sub-classes containing children of four and five years, and a few of the most backward of an older age. The teacher, when introducing a new gift for the first time, must gather them round a table and devote half an hour's time to the explanation of the object by questions and answers. She encourages imagination and invention by calling on the pupils to construct with the given forms all other forms possible, and to tell what they look like in the outer world. Meanwhile the other sub-classes are engaged in play around other tables, with such gifts of a higher order as will keep them, for that space of time, sufficiently interested, and may be allowed to talk, perhaps, in a low tone. At the end of the lesson with the one sub-class, the teacher should examine the work done by all the others, should elicit correct answers and commend the best inventions. Thus each sub-class will have

its turn in an appropriate Object Lesson and oral exercise, while all may be easily watched. The Tenth, Eleventh, and so on to the Nineteenth Gift inclusively, are appropriate to sub-classes of from six to seven years, while the Twentieth (Material for Modeling) and the drawing on slates of things from memory in a recognizable style, require a sub-class of seven years on an average. The great variety of plays invented by *Froebel*, with building blocks, colored papers, sticks and chips of wood, sticks or wires and soaked peas, worsted-stitching on perforated thick paper, weaving of strips of one color into slotted paper of another color etc., tend to develop the sense of form and proportion to such a degree, that the inventive faculty is imperceptibly developed, so that the children may soon draw on slates, or model, in some pliable substance, a great variety of objects so as to be recognizable. This important ability must be encouraged by preserving the best models and drawings and exhibiting them.

We here mention, by the way, that physicians and experienced teachers coincide more and more in the view, that it is very wrong and unsafe to put children of less than seven years to the first exercises of the Common Primary School, especially if a session lasts more than four hours a day; and that nothing is lost, but much gained in the time and force of children, if they are kept in the Kindergarten till that age, always allowing a very few exceptions of children who are very robust and earnest.

The mental exercises, of which we are now to treat, are no less Object Lessons than all the other exercises of the Kindergarten; but the objects here under consideration being in the imagination of the children (i. e. objects which are recollected),

we call these exercises by the particular name of mental gymnastics. Their especial purpose, besides that of all Object Lessons, is to enliven *Imagination* by awakening in the memory the pictures of objects of the outer world with all their features, and by applying the influence of Music and Poetry toward their legitimate ends within the youthful mind. It is to these mental exercises, in which, for the most part, all the sub-classes may be simultaneously engaged, that the greater portion of this book is devoted. Our little collection of pieces is divided into three parts: 1) Pieces of child-like poetry with appropriate tunes; 2) Pieces of the same without song, to be learnt by heart; 3) Child-like tales.

Not all children are sufficiently strong in imagination; indeed, a small percentage only of them are. And yet, it is just this faculty which is indispensable in the study of languages, of mathematics, history, natural sciences and arts. It is best strengthened by conjuring up in memory objects from within the child's experience, which are agreeable to recollect, easy to reproduce and describe, and surrounded by the charms of Poesy and Music. Most books on Kindergartening contain either too little of this class of exercises, which besides their attractiveness, accord a beneficial change of instruction, or a too rich and, therefore, a less carefully sifted collection.

Before one of the pieces under I. is taken up, the teacher will recite the little poem entire. Next, she will ask the children what it means, explaining such expressions as are new to them, by questions and answers, and making sure that all the members of the upper sub-classes understand everything in the piece. It ought to be a sacred rule of every teacher, never

to make her pupils commit anything to memory, which is either altogether beyond their conception, or else not sufficiently brought home to their reflection and understanding. Even the poetical beauty in the given piece ought to be impressed upon the youthful mind; and a few of our notes to the several pieces will serve as examples, how that may be done in a natural and child-like way.

The next task of the teacher is to impress the whole piece upon the memory of the class, by reciting, three or four consecutive times, two lines at a time, taking care that the sense be not disturbed, and by repeating the two, four, six lines already learnt, with the whole class, till every individual of the first sub-class can correctly repeat the piece from memory. The lower sub-classes will learn the piece, without any particular effort of theirs, by and by, it being many times repeated in the course of one or two years. Next comes the tune, which the teacher sings for them three or four times with the words, till a number of her pupils can correctly imitate it. There is always among the girls a majority who can do that soon, if the tune is not complicated, and among the boys at least ten percent who are able to do it, while the rest of the children will accompany the song in a rather unmusical recitation of the words. They may be permitted to do that, provided they keep their voices down to a whisper; in this way they will better enjoy the piece. This singing is a great feast for them, if the tune is not stale. As soon as one or several such songs are committed to memory, the exercises of each morning or session ought to be opened and concluded with one of them, to make the class cheerful; and likewise other exercises which threaten to become wearisome, must be interrupted by singing, while some of the

gymnastic exercises and most of the games are rendered rhythmical by song.

The little pieces under II. are treated in a similar manner. The teacher first recites the entire piece, explains its single parts by questions and answers, draws attention to its charms, elicits moral truths from its contents by drawing them out of her pupils. She repeats and makes her pupils repeat a couple of lines at a time, first in chorus, then by individuals, until the whole piece, or if it is too long for one lesson, part of it is committed to memory. The majority of the class will first keep only a few snatches of the piece, but by frequent repetition in later times will, without any effort, be found to have appropriated the whole or most of it. When individual children repeat the piece, care must be taken that they say it slowly, distinctly and impressively; when they say it in chorus, and therefore strictly rhythmically, they ought to be prevented from swallowing up final syllables and from hurrying on. The remarks of the teacher and the correct answers of the children, given on first learning the piece, ought to be reproduced, when the latter is repeated. In short, whatever is done in the Kindergarten, is worth doing well, that it may last in the enchanted recollection of the pupils for ever.

The pieces under III. have, besides the uses of the foregoing pieces, the purpose of exercising the children in the power of coherent logic and speech. These little tales are told by the teacher two or three consecutive times, when the children have to relate them from memory, using as much as possible their own words. Only a very few of them will, from the outset, be equal to the task, but their number will grow in time, if the teacher helps the staggering language along by questions and

answers. To interest in the exercise that portion of the class, which cannot yet speak coherently, the teacher makes them repeat the story by questions and answers, a practice which we need not explain. These tales have all a moral object, besides; moral truths ought to be drawn from them, which on questioning should be stated by the children themselves, repeated and corrected by the teacher and then enjoined in few but impressive words. The number of such stories here given is small, because the teacher can easily find others. But they ought to be child-like, to really interest the tender age, to be clad in simplest language, and their moral to remain within the experience of childhood. It is one of the greatest blunders of educators, to enjoin duties and to preach moral truths to children of so young an age that their acquaintance with life and its obligations must be very limited. Children are, in this way, obdurate to the charms of morality and religion.

Where in Kindergartens the two languages are used simultaneously — which is by far the easiest way, not only to teach a plurality of languages, but also to teach the mother tongue more correctly, (it takes, indeed, no more time and force to learn two languages well in this way than one in the common way), two native teachers ought to be employed in preference to one who speaks both languages; but they may alternate in the exercises, so that only one at a time need be engaged in this class. Different persons for each language are preferable, for the reason that children are thus more easily prevented from mingling their expressions in a jumble which is neither language. But most teachers will be so ambitious as to learn both languages, in order that they may not remain behind the children, and that they may occasionally step into the place of the other

native teacher. The acquisition of the foreign tongue is facilitated, even to the teacher, by this book and the Kindergarten.

Among the mental gymnastics the following exercises also should find a place:

Committing to memory the numbers in their series from one to one hundred. This is best done by means of Object Lessons. The panes of the windows, the tables, chairs, settees, children etc. are counted. Addition and subtraction of one at a time, later of two, of three or more at a time, are practised by means of the *sticks*.

The series of days in the week, of months in the year and of the seasons are committed to memory, together with the number of days in the week, in the several months, the year, of weeks and months in the year and the quarters of a year. The telling of the time by a watch may conclude this series of exercises, which are adapted to the understanding of the highest sub-class only.

The simplest Geometrical regular bodies and figures, beginning with the former, may also be made an Object Lesson; this lesson is well prepared from the beginning by means of the first series of Gifts. The children must tell how many sides, edges, corners and angles a cube and a parallelopiped (four-sider) have, how many a three-sided prism, a three-, four-, five-sided pyramid; that the globe has one circular (globular) side only, the oval has beside two ends, the half-globe has two sides, a globular and a flat round one, and one circular edge, the cylinder two of the latter, and a cylindrical side, the cone one flat circular, one conical side and a point. Next the figures, beginning with the rectangular triangle; what a right angle is, must be exemplified in various ways, the pupil telling what rectan-

gular figures he sees in the room, and distinguishing them thoroughly from acute and obtuse angles. It depends altogether on the interest, which the pupils are able to find in these exercises, how far they shall be carried; but they are to be confined to the sensible objects, never allowed to go over into the abstract.

Natural objects,—plants, animals and their products,—require for a thorough Object Lesson a great many Geometrical expressions and can, therefore, be introduced with full advantage only after the last named series of exercises, and even then only to a small compass.

The gymnastic exercises of the age here concerned ought to be the lightest kind of gymnastics. Their purpose is threefold: 1) To relieve the strain on mind and body, brought about by exercises carried on in a standing or sitting posture; 2) To develop the health of the pupils and an easy, graceful and safe use of all their limbs; 3) To arouse in the children the love for rhythm, energy, order and pleasant conduct even during nervous excitement. To subserve all these ends, they ought to be accompanied either by songs or by the piano (chiefly marches) and to alternate between standing and marching exercises. Any good book on light gymnastics may be used, to select from the number of exercises, there depicted, the simplest and easiest in some variety. We can here call attention to the importance of a few only. Most children of that age have an imperfect gait. Some bend over with the right or left foot; some turn one knee or both too far in or outward, and so with the toes; some tread on one sole only and use only the fore or afterpart of the other foot; some stoop in walking or sitting — very few indeed walk, stand and sit straight and gracefully. It requires a great deal of attention on the part of the Kindergartener to

weed out all such defects; but patience will succeed. Another indispensable Kindergarten exercise is that of bending the upper body only, while the lower stands firmly on two soles, legs closed, heels together, toes out; the bending to the right and left and, with stiff knees, in a half circle forward and backward, if properly executed, greatly relieves a body weary from sitting, and gives, on account of its working on the diaphragm, vitality and energy. Again, few other exercises conduce so much to an easy, graceful bearing of the body as balancing, of which we shall here point out a number:

Standing alternately on one foot, the other being drawn up by degrees, till the knee is at right angles;

Hopping alternately on the forepart of one foot (never on the heels, or sole, on account of danger to the brain);

Lifting the body on the toes of both feet put closely together, balancing it on the heels, and these two exercises alternately;

Shifting the posture of the feet, when firmly on the ground, from the first position (legs closed, heels together, toes out) to the close one (toes close to each other) and back, and again toes out, till the feet form one straight line, while all the rest of the body remains immovable;

Balancing the body alternately on one knee, one foot standing one step forward, and both firmly on the ground, while leaning with the whole upper body, as far as possible, back and forward;

Moving with parallel feet, a few inches distant, to the right and left, while lifting the straight, immovable body alternately on the toes and heels; it may be done quicker and quicker.

Among the exercises of the muscles of the arms and their single limbs in all possible positions, there is scarcely any one superfluous; we direct especially the attention to an alternation between powerfully spreading all the fingers and firmly closing the fists with stiff, horizontal arms. Likewise, with the same position, the bending the fist at right angles, forward and backward, upward and downward, and the turning of the stiff, horizontal arms round their axes. These exercises tend toward strengthening the muscles necessary for penmanship and drawing.

Among the dancing exercises, we recommend the rhythmic walking on the forepart of the foot, one, two, or more steps forward and backward, with or without wheeling the body. A reflecting teacher will easily find for herself a number of such amusing, healthy, and beautiful exercises which put no too great strain on the physical endurance of the young. Of course, every exercise ought to have its particular name, so that the teacher's short word of command may set all the little band at once into the desired motion or position. Whatever is done, ought to be well done; the children ought to be aware of what is beauty in human movements; their energy ought to be aroused; they should feel the most lively pleasure in using all their limbs well and gracefully, rhythmically and obediently. Gymnastics ought not to be converted into fun or farce. The smallest sub-class, and especially clumsy individuals, ought to have, from time to time, when the other sub-classes are strictly engaged, a separate gymnastic instruction, so that they may be gradually broken into the class *routine*. Thus a conscientious Kindergartener cannot fail to endear herself to all her pupils as much as a mother.

The last kinds of exercises peculiar to the Kindergarten, are running and walking games, connected with song. We shall here describe a number of these invented by *Froebel*, whose very simplicity recommends them to children.

The teacher will have to take care that the above great variety of exercises and the games below may succeed each other in such a way as to prevent weariness of the children, and to keep them constantly happy and engaged. Thus a habit is formed of shunning idleness, and of considering work but another kind of play, and of loving play for the sake of its usefulness. Children so prepared for, at least, one or better two, or three, or even four years, will advance most rapidly in the elementary exercises of the Primary School, and will, on the whole, be much better prepared for the great school of life.

A.—Kindergarten Games.

1. *Cradling.*



Here goes Nel - lie fall - ing backward, I will
Pauß! da fällt das Kind - chen nie - der, fröh - lich

hold and draw her for - ward, thus the child may
hebt's die Tan - te wie - der, daß sich's Kind - chen

not be hurt, but can have a pleasant sport.
nicht thut weh, nur zur Lust es ihm ge - scheh.

The Teacher places the child before her, puts its feet against hers and bids the child hold its body and limbs quite stiff. She then takes its hands in hers and seesaws with it to the words of the song.

The same is played by the children ranged in pairs opposite to one another, their toes touching, legs straight, holding hands with arms outstretched and drawing one another seesaw to the words.

2. *Baking.*



Children, let us try to bake now for
Kin - der, wol - len es ver - su - chen, uns zu

us a sav' - ry cake! Strike and roll the
bad - en ei - nen Kü - chen! Pat - sche, pat - schen



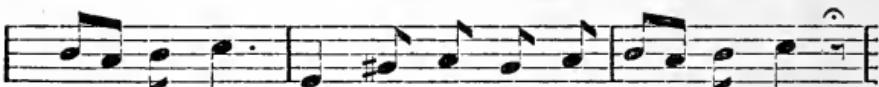
dough quite flat. Ba - ker says: e - nough of that!
Ku - chen platt! Bä - der sagt: nun ist es fett!



bring now soon the cake to me, or the
bring' mir doch den Ku - chen bald, sonst wird



oven grows cold, you see. Ba - ker, here, put
ja der O - fen fast. Bä - der, hier ist der



in the dough, bake it nice, for I like it so!
Ku - chen fein, baf' ihn schön für mein Kind - chen klein!



So that the cake shall be nice - ly brown,
Bald soll der Ku - chen ge - ba - den sein,



deep in the o - ven I put it down.
tief in den O - fen schieb' ich ihn ein.

The movements of kneading and rolling the dough are imitated, the teacher showing them, the children following; once or twice clapping hands, and finishing by pushing both hands forward.

3. Climbing.

Music score for 'Climbing' in common time (C). The lyrics are in English and German, alternating between the two. The English lyrics are: 'Lit - tle boy climbs on the tree, oh so high, he looks so wee! hopp - ing like a spar - row, hoch, man sieht es kaum! hüpfst von Ast zu Nest - chen, mer - ry like a swal - low. Ho, he's laugh - ing, hüpfst in's Vo - gel - nest - chen. Ei, da lacht es, snap! a crack - ing! plump! lies he be - low here! ei, da fracht es, plumps, da liegt es un - ten!' The German lyrics are: 'Steigt das Büb - lein auf den Baum, o so high, man sieht es kaum! hüpfst von Ast zu Nest - chen, mer - ry like a swal - low. Ho, he's laugh - ing, hüpfst in's Vo - gel - nest - chen. Ei, da lacht es, snap! a crack - ing! plump! lies he be - low here! ei, da fracht es, plumps, da liegt es un - ten!' The music consists of three staves of four measures each.

The left arm with hand and fingers spread imitates the tree, the right hand represents the climbing and hopping boy; with the word "plump" the right arm sinks suddenly down, the fingers pointing to where the boy has fallen. The teacher shows every movement first.

4. Nestling.

Music score for 'Nestling' in common time (2/4). The lyrics are in English and German, alternating between the two. The English lyrics are: 'On the branches, in the bushes, builds the bird a nest of rushes, lays in it two eggs so small, out two lit - tle lin - nets crawl. In die Hef - en, auf die Nest - chen, baut der Vo - gel sich ein Nest - chen, legt hin - ein zwei Ei - er - lein, brü - tet draus zwei Bö - ge - lein,' The German lyrics are: 'On the branches, in the bushes, builds the bird a nest of rushes, lays in it two eggs so small, out two lit - tle lin - nets crawl. In die Hef - en, auf die Nest - chen, baut der Vo - gel sich ein Nest - chen, legt hin - ein zwei Ei - er - lein, brü - tet draus zwei Bö - ge - lein,' The music consists of three staves of four measures each.



they call on mo - ther: "hear, hear, hear, mo - ther
ru - sen die Müt - ter: pip, pip, pip, Müt - ter-
so dear, mo - ther so dear, oh mo - ther
then, pip, Müt - ter - then, pip, bist uns jo
dear, hear! hear, hear; hear, hear!
lieb, pip, bist uns jo lieb!

The hands, held together, form a nest, the thumbs turned inward represent the two eggs. At the words "out two little etc.", the thumbs rise and flutter.

5. *Pendulum.*



1. The watch - es, for good rea - sons, have ne - ver
1. Die Uh - ren, sie - be Ruh - der, die ha - ben
a - ny sleep, they tick at all the sea - sons, al-
fei - ne Ruh, im Sommer wie im Win - ter, sie
ways a - tick - ing keep, tic tac, tic tac, tic tac!
ge - hen im - mer - zu, tif taf, tif taf, tif taf!

2. The clocks on lofty towers,
For storms they do not care,
In frost and icy showers,
They're always ticking there, tic etc.

2. Die Uhren auf den Thürmen,
Die sind gar hoch gestellt,
Sie gehn, und mag's auch stürmen,
Ganz ruhig durch die Welt tik taf etc.

3. The house clocks are no bigger,
Have ne'er a lazy head,
They even go still quicker,
They never go to bed.

3. Die Uhren an den Wänden,
Sie gehen rascher schon
Und wollen gar nicht enden
Mit immer gleichem Ton.

4. The little watches hurry,
They have no rest at-all,
They 're never in a hurry,
Although they are so small.

4. Die Kleinen aber eilen,
Die haben keine Zeit;
Sie möchten hundert Meilen
Wohl in der Stunde weit.

The children, standing in a circle, imitate the movement of the pendulum, with one arm downward moving backward and forward or, when the watches are mentioned, with one finger upward, each succeeding strophe being quicker in rhythm.

6. *Carpentering.*

The musical notation consists of four staves of music in common time (indicated by 'C') and 6/8 time (indicated by '6/8'). The first staff starts with a treble clef. The lyrics are as follows:

Clench, clenches, clenches, the join - er's plan - ing the
Zisch, zisch, zisch, der Zisch - ler ho - belt den

bench, that no splin - ters may re - main,
Zisch. Zisch - ser, hoble den Zisch recht glatt,

splin - ters in the hand give pain. Clench, clenches,
daß er lei - ne Split - ter hat! Zisch, zisch,

clench! join - er, plane us the bench!
zisch! Zisch - ler, hob - se den Zisch!

Planing is represented with two clenched fists, one behind the other, along the table. It is essential that the rhythm should be exactly kept, the children moving little steps forward along the tables all put in one line, and around them.

7. *Organ-grinding.*

The musical score consists of five staves of music in common time (indicated by '6/8'). The first two staves contain lyrics in English and German. The lyrics are:

The organ-man appears and grinds his
Jetzt kommt der Dreh-or-gel-mann und stimmt sein
me - lo - dies. It moves a man to tears, if
Lied - chen an. Hört nur, es singt so fein, drum
he not rath - er flies. la la la, la la
läßt ihn nur her - ein.
la, la la la, la la la, la la la
la, la la la, la la la, la la la.

The movement of the organ-grinder is imitated. His kind of business being rather lazy, it may not be amiss to ridicule it slightly.

8. *Sailing.*

The musical score consists of five staves of music in common time (indicated by '6/8'). The first two staves contain lyrics in English and German. The lyrics are:

1. My ship is go - ing to set sail, she car - ries
1. Mein Schiff will jetzt auf Rei - sen gehn, sieht her, wie
mer - chan - dise and mail; look here! she hoists her
sei - ne Se - gel wehn, es fährt nach frem - den



flag, and shews the road, a - cross the main and back.
Vän - deru hin und fragt: was gibt's zu tau - sen drin?

2. When they unload her, what a mass
Of wares ! Who buys, they're cheap,
my lass !
They come to us from far and near.
Come, buy, good folks, they are not
dear.

2. Nun fährt das Schiff zu uns nach
Haus
Und packt die vielen Waaren aus,
Die es gebracht aus weiter Fern'.
Kommt alle, laufet, meine Herrn !

The ship is represented by nine children, in three rows, moving together. The tallest boy in the centre carries a flag ; all hold handkerchiefs, connecting them like tackle. The children on the two outer rows represent with their outer hands oars, or paddle-wheels.

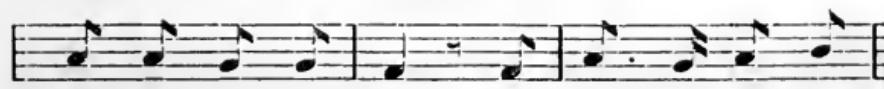
9. *Imitating.*



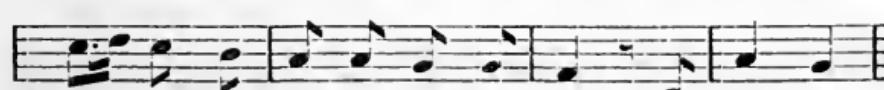
Com - pan - ion in glee, what now shall we
Du fröh - li - ches Kind, was machst du ge-



see? I show you ex - er - ci - ses as
schwind? Ihr sollt euch flei - big ü - ben, daß



cle - ver as I can. We wish to im - i -
All - le thä - tig find. Wir wol - len gern uns



tate you, oh fun - ny lit - tle man! So stand quite
ü - ben, zeig' du uns was ge - schwind! So steht in

still, do what I will! We stand quite still, do
Ruh und seht mir zu! Wir stehn in Ruh und
what you will; and all here in the cir - cle
sehn dir zu, und Al - le, die im Krei - se
now their du - ty will ful - fill, and all here
find, die ma - chen es wie du, und Al - le,
in the cir - cle now their du - ty will ful - fill.
die im Krei - se find, die ma - chen es wie du.

The children, joining hands, form a circle and march round, singing as far as "see". One child, standing in the centre, now sings: "I show — can". The class answers: "We wish — man". He sets in again with: "So stand — will", they answer: "We stand — will". Now he makes either some funny gesture, or else some gymnastical exercise, which all imitate to the end of the strophe, when marching begins again. Each child should by and by have its turn in the leadership.

10. *Guessing.*

1. When we're play - ing to - ge - ther, we are
1. Das ge - mein - sa - me Spie - len macht uns
hap - py and glad, we don't care for the
Al - le so froh, wenn al -lein wir uns



wea - ther, and we ne - ver grow sad.
fühl - len, find wir's lan - ge nicht so.

2. One of us has disappeared,
You shall guess which one it is,
And shall heartily be cheered
If your guess is not amiss.

2. Weil nun Einer verschwunden,
Einer fehlet im Kreis,
Sollst du ihn uns erkunden,
Ihn errathen mit Fleiß.

This may be played while sitting, standing in a circle, or marching round. The eyes of one pupil are covered, till one of the children, whom the teacher points out with her hand, has left the room. The former has to look about, to guess, who is missing. The hidden child then takes his place.

All kinds of guessing-games may be connected with this song. The teacher may, for instance, while the guesser turns the other way, hide some object under a cap or a handkerchief, when he must guess what is hidden. Or sitting blindfolded, he is given some object to feel, and to tell what it is. The words of the second strophe must then be appropriately altered.

11. *Guessing the Singer.*



1. Let us turn a - round, then li - sten,
What he sings, will be re - peat.
1. Kin - der, dre - het euh im Krei - je,
Wenn er klopft, so ge - bet sei - je



till you hear the fel - low strike;
as much as we can a - like.
bis er klopft mit sei - nem Stab;
ei - nen Du als Ant - wort ab!

2. Sing the ditty I am singing,
I will guess then who thou art;
If I fail, your merry laughter
Will not hurt me; let us start!

2. Singe nach, wie ich gesungen,
Und errathen will ich's gleich;
Doch ist mir dies nicht gelungen,
Ist das Lachen wohl an euch.

One child in the centre is blindfolded, and a stick is put in its hand. After the first strophe he strikes; the circle stands still; the Kindergartener beckons to another child, who takes its place behind her. The guesser now sings the second strophe, of which the other child repeats a few notes; the former finds out by the voice who it is. Children who cannot sing, may play this game speaking the above words, and repeating a few of them.

12. *Hopping.*

1. Mas - ter Hare sat in the delve and
1. Häss - chen in der Gru - be faß und

slept, sat and slept. John - ny Hare, why
schließ, faß und schließ. Ar - mes Häss - chen,

are you sick, that you can not play a trick?
bist du frank, daß du nicht mehr hüpf - feu kannst?

John - ny, hop, John - ny, hop, John - ny, hop!
Häss - chen, hüpf! Häss - chen, hüpf! Häss - chen, hüpf!

2. Master Hare, the dog, the 2. Häschchen vor dem Hunde
;: dog, beware ;: ;: hüte dich;:
Has sharp teeth and pity none, Hat gar einen scharfen Zahn,
Master Johnny, Packt mir mein Häschchen an.
;: Johnny, run. ;: Häschchen, lauf &c.

In the circle, one child represents the hare, with raised hands imitating the animal's long ears. At the words: "Johnny,

hop!" it sets out hopping, till it stands still before another child, who next must play hare. At the second strophe, another child, representing the dog, is set after the hare, and must catch it. The latter part can be played as a separate game. The teacher should let each child have its turn as hare or dog,—a remark that applies to all similar games.

13. *Frog.*

The live - ly frog hops in the pond, tip,
Das Frölich - lein in dem Tei - che hüpfst,
tip, tip, tip, tip, tip! It is of hop - ping
gib Acht, daß es dir
ver - y fond, tip, tip, tip, tip, tip!
nicht ent - schlüpft,

The hopping is done in a very crouching position and in strict rhythm.

14. *Cat and Mouse.*

The cat is lurk - ing yon - der, the
Ein Käb - chen kommt ge - gan - gen, das
mouse is here; I won - der if cat will catch the
will das Mäus - chen fan - gen, doch kommt das Käb - chen



mouse; O mouse, trust not, but go, O lit - tle mouse, go!
in das Häus, springt schnell das Mäus - chen wie - der hin - aus.

Circle. One child is cat, another the mouse. The cat takes the outside, the mouse is inside. The circle tries to protect it and ward off the cat. The latter tries to slip in and catch the mouse. When that happens, the play begins anew.

15. *The Dove-Cote.*



We o - pen the pig - eon - house a - gain, and
Ich öff - - - ne jetzt mein Tau - ben - haus, die



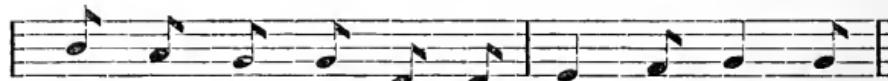
set all the hap - py fluit' - rers free; they
Täub - chen, die fliegen so froh hin - aus; sie



fly o'er the fields and gras - sy plain, de -
flie - - - gen hin ins grü - ue Feld, wo's



light - ed with jo - yous lib - er - ty. And
ih - - - uen gar so wohl ge - fällt. .: Und



when they re - turn from their mer - ry flight, we
keh - ren sie heim - - zu gu - ter Ruh, so
hörst du sie dann, so er - zählen sie sich, wie's



shut up the house and bid - 'em good night.
schlie - se ich wieder mein Häus - - chen zu.
dran - szen im Freien so won - - - nig - sich.

The circle is first tightly closed; a number of children are doves and hover in the centre. Each child in the circle stepping back four paces, after the first notes, the dove-cote is open, the doves fly out in all directions under lifted arms, and return at the words "we shut up the house etc." The end is sung with a low voice, and after a number of repetitions the teacher concludes with a conversation on doves.

16. Coopering.

I am a coo - per, and bar - rels I
Ich bin der Bött - cher, ich bin - de das
bind, and on my brow per - - - - spi -
Fäß, wos wird mir beint Bin - den die
ra - tion I find. But hap - py and
Stir - ne oft naß; doch fröh - lich und
mer - ry I al - ways am found, and with this my
mun - ter im Krei - se her - um, und dann mit dem
ham - mer I pound, I pound, a - round, a -
Ham - mer ge - trommelt rund - um, rund - um, rund -
round, a - round, a - round, a - round.
um, rund - um, rund - um, rund - um.

The circle is narrow, the arms are interlaced over the shoulders, to represent the hoop round the vat. One pupil as cooper

walks around, puts, in imitation of the cooper, one fist on the hoop and pounds on it with the other, advancing from child to child.

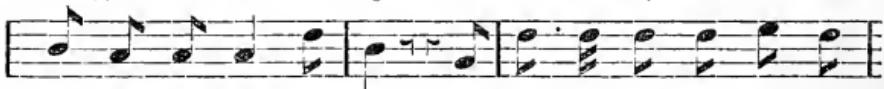
17. *The Mill.*



1. The mill wheels are clapping, the brook turns them round, clip,
1. Es klap-pert die Mühl-le am ran-schen-den Bach, klipp,



clap! By day and by night is the
Klapp! Bei Tag und bei Nacht ist der



grain be-ing ground, clip, clap! The mil-ler is jol-ly and
Mühl-ler stets wach, klipp, klapp! Er mah-let das Korn zu dem



ev-er a-lert, that we may have bread, and be
fräf-ti-gen Brot, und ha-ben wir die-ses, so



glad like a bird, clip, clap, clip, clap, clip, clap!
hat's lei-ne Roth, klipp, klapp, klipp, klapp, klapp!

2. How busy the wheels are in turning 2. Flink laufen die Räder und drehen
the stone, den Stein,

And grinding so finely the grain we Und mahlen den Weizen zu Mehl
have grown! uns so fein.

The baker the flour then for baking Der Bäcker den Zwieback und Kuchen draus bäckt,

And make us a roll, or a cake, if we Der immer den Kinderu besonders
choose. gut schmeckt.

Circle; each child wheeling and tramping rhythmically to represent the mill. The words "clip, clap" are accompanied by clapping twice with the hands. Those who become dizzy may stand still and carry out a wheeling motion with hands flat.

18. *The Farmer.*

1. Would you know how does the far - mer, would you
1. Wollt ihr wis - sen, wie der Bau - er, wollt ihr
know how does the far - mer, would you know how does the
wis - sen, wie der Bau - er, wollt ihr wis - sen, wie der
far - mer sow his bar - ley and wheat?
Bau - er sei - nen Ha - fer aus - fä't?
Look 'tis so, so sows the far - mer, look 'tis
Se - het so, so jä't der Bau - er, se - het
so, so sows the far - mer, look 'tis so, so sows the
so, so jä't der Bau - er, se - het so, so jä't der
far - mer his bar - ley and wheat.
Bau - er sei - nen Ha - fer schön aus.

2. Would you know how does the far- 2. Wollt ihr wissen, wie der Bauer
mer mow his barley and wheat? seinen Hafer abmählt?
Look so, so mows the farmer his Sehet so, so mählt der Bauer seinen
barley and wheat. Hafer dann ab.

3. Would you know how does the far- 3. Wollt ihr wissen, wie der Bauer
mer bring in barley and wheat? seinen Hafer heimföhrt?
Look so etc. Sehet so etc.

4. Would you know how does the far- 4. Wollt ihr wissen, wie der Bauer
mer thrash his barley and wheat? seinen Hafer ausdrückt?
Look so etc. Sehet so etc.

5. Would you know how rests the farmer, when his labor is done?
Look so etc.

5. Wollt ihr wissen, wie der Bauer nach der Arbeit ausruht?
Sehet so se.

6. Would you know how after harvest the farmer is glad?
Look so etc.

6. Wollt ihr wissen, wie der Bauer nach der Ernte sich freut?
Sehet so se.

Circling, and singing till "sow his barley etc." Now comes the imitation of sowing, mowing, etc. With "lalala" the chain and dancing round set in, up to a new strophe. In the third strophe the harvest wagon is represented by one child holding backward his hands which are seized by the one after him. At the fifth they all bend down, laying both hands beneath the head, as though sleeping. At the sixth a jolly jumping, or dancing in pairs.

19. Snail.

1. Hand in hand we now pro - ceed,
1. Hand in Hand wir uns jetzt sehn,
slow - ly first, and then with speed. Al - ways
wol - len wie das Schne - lein gehn. Im - mer
near - er, al - ways near - er, al - ways clos - er,
nä - her, im - mer nä - her, im - mer en - ger,
al - ways clos - er, al - ways tight - er, al - ways
im - mer en - ger, im - mer dich - ter, im - mer
tight - er, al - ways near - er, last - ly
dich - ter, so vom gro - ßen Kreis her -

close, and the cir - cle small - er grows.
ein, bis zum klein - sten Kreis hin - ein.

2. Hand in hand we now proceed,
Slowly first, and then with speed,
::: Always looser :: always farther :::
:: always wider :::
Always looser, lastly wide
Till the circle opens quite.

2. Hand in Hand wir uns jetzt sehn,
Wollen wie das Schneklein gehn,
::: Immer looser ::: immer weiter :::
::: immer ferner :::
So vom kleinsten Punkte aus
Bis zum großen Kreis hinaus.

The children stand hand in hand. The teacher leads one end of the chain to the centre, where she remains. One of the children leads the other end in a circle that more and more narrows down, forming the figure of a snail-shell. The second strophe accompanies the unwinding movement. The unwinding may also be effected by the children in pairs raising their arms, so that the teacher may slip out and slowly drag the chain through after her.

20. *Coil.*

1. Let us go and wind a coil, it is fun, it is no toil, what a cheer- ful fun, it is gen klar und helle, o, wie er- sing - ing crowd! We must not sing too loud! freut's das Kind! Al - le bei - sam - men sind.

2. Let us now unwind our coil,
It is fun, it is no toil.
What a pleasure, when we sing,
Though we do not jump or spring.

2. Nun auflösen unsre Welle,
Dazu singen klar und helle.
O, wie erfreut's das Kind!
Alle beisammen sind.

The children form a chain. The teacher draws one end of it to the centre and there turning round winds slowly the coil round herself. With the second strophe begins the unwinding, led by some intelligent child at the outer end, but cautiously, because the children walk backwards. The coil may also be unwound by pairs of children forming a gate with uplifted arms. as in No. 19.

GYMNASТИC EXERCISES.

21. *Marching.*

1. Let us march with - out a blun - der,
1. Heu = te wol = len wir mar = schi = ren

right and left we part a - sun - der, till we
und int Ge = hen uns pro = bi = ren; wer am

meet in pairs a - gain, fol - low - ing our
be = sten ge = hen laun, die = sen stel = len

lead - ing man, he shall be our cap - tain.
wir vor = an, denn er soll uns führ = ren.

2. Straighten up and cut a figure,
Like a soldier every feature;
Careful be, go not too close,
Step not on the baby's toes,
Do not crowd each other !

3. Lift your feet heroically,
When we part and when we rally;
Singing and in company
We shall never wearied be;
"Cheerful" is our motto.

2. Rüstig laßt uns vorwärts schreiten,
Dß wir kommen an bei Zeiten!
Laßt erschallen muntern Sang,
So wird uns der Weg nicht lang,
Frohsinn soll uns leiten!

3. Jeder halte sich gerade,
Wie Soldaten auf Parade!
Gehet vorwärts mit Bedacht,
Nehmt die kleinen wohl in Acht,
Keiner nehme Schaden!

The children march in pairs; at the words "part asunder" the pairs separate right and left and return in a circle to the end of the chain.

The second strophe may be sung to almost any kind of marching exercise. The third may be sung to countermarches, the pairs either starting from opposite sides of the hall, till they meet in the middle line, and then marching back, either forwards or backwards, or beginning in the contrary order.

22. Another March.

Music score for 'Another March' in common time, treble clef. The score consists of four staves of music with corresponding lyrics in English and German.

Lyrics (English and German):

- We walk with e - qual pa - ces, and
Wir gehn in glei - chen Schrit - te und
- keep at e - qual spa - ces, la la, la
ma - chen glei - che Trit - te,
- la, la la! We move just like the snail, and
Wir gehn in schö - nen Bo - gen, wie's
- keep each on his trail, la la la la la
Schneelein sie ge- zo - gen.
- la, la la la, la la la, la la
la, la la la, la la la!

With this marching song any kind of gymnastic exercise may be connected, if instead of the words "snail" and "trail" others are inserted.

Here marching by pairs is intended, the row forming wave-lines.

23. *Another March.*

Let us march now, pace for pace, we should
Laßt uns ge = hen Schritt für Schritt, im = mer

not, like hor - ses, race. Turn not to left, nor
fort in glei = chen Tritt; nicht zur Rech = ten,

yet to right, let it be a pret - ty sight;
nicht zur Linken, laßt die Knie schlaff nicht sinken;

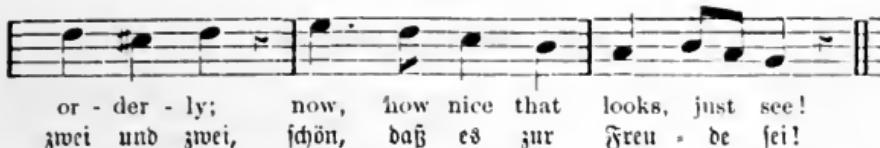
out - ward point - ing with your toes, not too
gra = de Kopf und Brust und Bein, auf = recht

nar - row, not too wide, walk - ing all in
muß die Hal = tung sein! fü = se laf = set

e - qual rows! Ne - ver lean - ing to one side,
aus = wärts stehn, At = me frei her = um = ter = gehn,

up - right head and breast, and straight, ne - ver
nicht zu nah und nicht zu fern, ach = tet

stoop - ing in your gait! Two and two quite
auf den Nach = bar gern! Nach ein = an = der



This is for simple marches on the spot; or marches forward.

24. *Birds.*

1. { We birds, we are a mer - ry set, we hop and
Our hap - py tunes cheer up the world, and bring us
1. { Wir Vög - lein ha - ben's wahr - lich gut, wir flie - gen,
Wir sin - gen froh und wohl - ge - muth, daß Wald und
fly and ho - ver,
many a lo - ver, } di - de - ral - la - la, di - de -
hüp - fen, sprin - gen, } di - de - ral - la - la, ral - la - la,
Feld er - klin - gen,
ral - la - la, di - de - ral - la - la, ral - la - la.

2. We're healthy, free from ev'ry care, 2. Wir sind gesund und sorgenfrei,
And our hotel is roomy, Und finden, was uns schmecket,
Where many dishes are prepared— Und wo wir fliegen ein und aus,
Why should we, then, be gloomy? Ist unser Tisch gedeckter.

3. And when our journey's work is done, 3. Ist unser Tagewerk vollbracht,
We nestle in the bushes, Wir fliegen auf die Bäume,
And dream sweet dreams and slum- Und schlafen da die ganze Nacht
ber still Und haben süße Träume.
Till morning's early blushes.

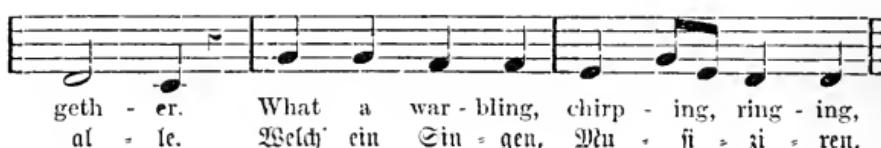
With this song the gymnastic exercise of the bird's flight may be executed; the arms, stretched out stiff sideways, move in a circle.

Or a game may be played to it, representing trees (part of the children, who stretch out their arms as branches, moving the fingers as leaves) and birds (the rest of the children, who hop about on their toes, using their arms as wings, pick berries from the trees,—and other similar imitations).

B.—Mental Exercises.

I. CHILD-LIKE SONGS.

1. *Summer.*



2. How they are briful of joy,
Every little darling!
Bobolink and mocking-bird,
Linnet, thrushes and king-bird
Wish us joy, good luck and mirth,
Also finch and starling.

2. Wie sie alle lustig sind,
Flink und froh sich regen!
Amsel, Drossel, Fink und Star
Und die ganze Bögelschar
Wünschet uns ein frohes Jahr,
Lauter Glück und Segen.

2. *Birds.*

1. How glad are lit - tle birds, when through the air they're
2. Wie sind die Bög - lein froh, wenn durch die Lust sie
fly - ing! Hark, hark, what noise is that? that
flie - gen! Hört, hört, was singt denn so, und
twitt' - ring, joy - ful ery - ing? It is the
zvit - schert voll Ver - gnü - gen? Das sind die
birds, the ten - der things, en - joy - ing life high
lie - ben Bö - ge - lein, die so sich ih - res
on their wings. Wee - de - vit, wee - de - vit, wee - de -
Le - bens freun. Wi - de - vit, wi - de - vit, wi - de -
vit! Wee - de - vit, wee - de - vit, wee - de - vit!
vit! Wi - de - vit, wi - de - vit, wi - de - vit!

2. Birdies dear, take me along,
Let me join in your travel,
Let me join in your song,
I like with you to revel!
What splendid pleasure must it be,
To keep you traveling company, wee-de-
vit!

3. Alas, wings I have none —
All I can do is jumping
Through forest gloom and sun,
And singing, noising, thumping.
And thus like you, I sing aloud,
And caper, hop and rove about, wee-de-
vit!

2. Lieb Böglein, nehmt mich mit
Auf eure weite Reise!
O lehret mir, ich bitt',
Den Flug auf eure Weise!
Wie muß das herrlich, prächtig sein,
Zu fliegen in die Welt hinein, wide-
vit!

3. Ach, Flügel hab' ich nicht,
Doch kann ich flattern, springen
Durch Wald und Sonnenlicht
Und lustig wie ihr singen;
Drum sing' ich wie die Bögelein,
Die sich des schönen Lebens freun, wide-
vit!

OBJECT LESSON ON BIRDS.—Are the birds always to be seen?—Where are they in winter?—Are they all gone?—Which of them are gone?—Whither have they gone?—When do they come back?—Which of them stay in winter?—Which are the best singers?—Have they hair or seales?—Have other creatures feathers?—Can you fly?—Can other creatures except birds fly?—Can they walk?—Which of them walk more than they fly?—Which of them swim?—Can all birds swim?—Which swim more than they walk or fly?—Have they four feet or six?—Have they hands?—Would you like to have two wings instead of your hands?—Have they fingers or toes?—What instead?—How many noses?—Of what is their bill made?—Where are their teeth?—Where their ears and eyes?—Can their young fly, when they come out of the eggs?—How do they learn it?—If they all learn it by trying, ought not a child to be ashamed, who won't try to learn what teachers tell it?—Who builds their nests?—Of what?—Who taught them to do it so nicely?—If they learn it from their parents, should you not pay attention to all your parents tell you?—Does a canary bird keep its eyes open, when asleep?—Do birds lie down sleeping?—Who washes and combs them?

3. *May.*



1. The May is trav'l - ing hith - er, the May is at the
1. Der Mai ist auf dem We - ge, der Mai ist vor der



door, the gar - den and the mea - dow will
Thür, im Gar - ten, auf der Wie - se, ihr



bloom a - gain all o'er; the gar - den and the
Blu - men kommt her - für; im Gar - ten, auf der

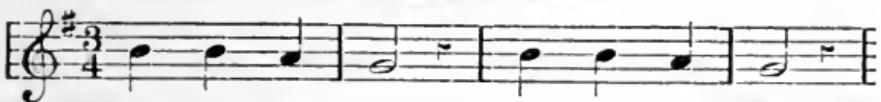


mead - ow will bloom a - gain all o'er.
Wie - se, ihr Blu - men, kommt her - für!

2. And sunny clouds are smiling
Down on our happy play;
Where'er our steps may lead us,
We see the works of May.

2. Und sonn'ge Wolken lächeln
Üns an und auf die Flur;
Wohin die Augen blicken,
Wir sehn des Maies Spur.

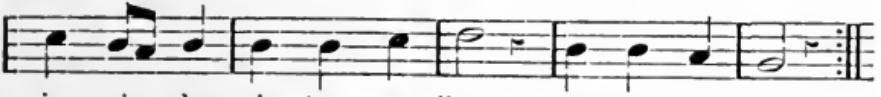
4. Winter's End.



1. Win - ter, a - dieu, part - ing is woe!
1. Win - ter, a - de! Schei - den thut weh!



But when you part with me, all my heart
A - ber dein Schei - den macht, daß mir das



is in glee; win - ter, a - dieu, part - ing is woe!
Her - ze lacht; Win - ter, a - de, Schei - den thut weh!

2. Winter, good bye!
I do not cry.
When you are fully past,
I forget you so fast!

2. Winter, ade!
Scheiden thut weh!
Gerne vergeß ich dein,
Kannst immer ferne sein!

3. Winter, farewell!
I do not wail.
If you don't hurry off,
Cuckoo will at you scoff.

3. Winter, ade!
Scheiden thut weh!
Gehst du nicht bald nach Haus,
Lacht dich der Kuckul aus.

5. In Winter.



1. Dear May, come on and ren - der our trees all
1. Komm, sie - ber Mai, und ma - che die Bäu - me

love - ly green, and raise the vio - lets ten - der be -
wie - der grün und läß am bla - ren Ba - che die
neath the ver - dant screen! I feel an ar - dent
klei - nen Veil - chen blühn. Wie möchl' ich doch so
long - ing to see them bloom a - new, to walk thro'
ger - ne ein Veil - chen wie - der seh'n, ach, lie - ber
grass and flow - ers, red, yel - low, white and blue.
Mai, wie ger - ne ein - mal spa - zi - ren gehn!

2. When bright the skies are vaulting,
That's what I like so well,
On lawns a somersaulting,
The flowers' fragrant smell.
O bring us merry cuckoos, bring night-
ingales along,
That all the air be musical with jubi-
lee and song.

2. Doch wenn die Böglein singen,
Und wir dann frei und flink
Auf grünem Rasen springen,
Das ist ein ander Ding.
Drum komm und bring vor Allem uns
viele Veilchen mit,
Bring auch viel Nachtigallen und schöne
Kuckuls mit.

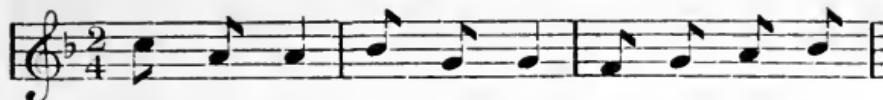
6. Winter.

1. We now are in win - ter; snow co - vers the grass;
2. Der Win - ter ist kom - men, ver - stummt ist der Hain,
but in a room co - sey our morn - ings we pass.
drum soll uns im Zim - mer ein Lied - chen er - freun.

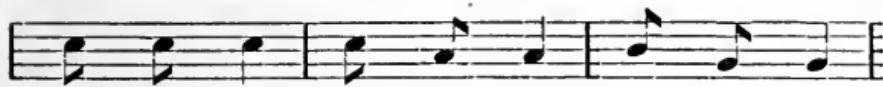
2. Though snow and storms bluster,
Naught stifles our glee,
Together we cluster,
So happy are we.

2. Mag's immer da draußen
Auch stürmen und schnei'n,
Der Winter soll freundlich
Willkommen uns sein.

7. *Snow-ball-ing.*



1. Snow flakes fall from the clouds, cov - er - ing what-
1. Wei - ßer Schnee aus der Höh' liegt um - her, jo-



e'er we see; let us leave the warm room,
weit ich seh'; kommt her = aus, aus dem Haus



roll the snow in glee! Look, I'll make a
in des Win - ters Braus! Ei - nen Schnee - ball



ball of snow, and at you, my com - rade, throw;
mach' ich mir, Bru - der, sieh, er fliegt nach dir!



do not run, 't is but fun, 't will not hurt, you see!
doch ist das nur ein Spaß, Freun - de blei - ben wir.

2. Come, Jack Frost,
With thy blast
Lay the pond in fetters fast!
That with skate
And with sleigh
We may ride and glide!
Let resound our merry song,
Hurry on and drag along,
In long rows, with red nose: winter
soon is past!

2. Kälter Wind,
Komm geschwind,
Dass die Winterlust beginnt!
Eine Bahn
Macht man dann,
Dass man rutschen kann.
Bringt die Schlitten schnell herbei,
Spannt euch an in langer Reih;
Wer nur kann, komm heran; bald ist es
vorbei!

8. *Christmas*

O thou beau - ti - ful, o thou bean - ti - ful,
Du fröh - li - che, o du fe - li - ge,
fai - ry, fai - ry Christ - mas - time! For boys and
freu - de - brin - gende Weih - nachts - zeit! O wie er -
girls this happy, mer - ry time is; let
freu - en wir uns von Neu - em, freu -
us en - joy this feast of feasts sub - lime!
et, freu - et euch, ihr Kin - der, heut'!

9. *The Urchin on the Ice.*

1. Of ice the earl - iest sheets are rath - er
1. Ge - fro - ren hat es heuer noch gar kein
thin and frail. Yet Bob puts on his rnb - bers and
fe - stes Eis. Das Büb - lein geht zum Wei - her und
says: "Why should I quail? The ice per - haps will
spricht zu sich ganz leis: Ich will es eiu - mal
car - ry a boy so light and mer - ry. Who
wa - gen, das Eis wird doch wol tra - gen. So

knows! So here, here goes."
sei's! Wer weiß? Wer weiß?

2. So Bob, he stamps and smashes
With heel the icy flakes —
And quick the water splashes —
Crack! through the ice he breaks!
And Bobby now he splutters,
And in the water flutters,
And sighs, and cries:

3. "O help, or I go under,
In ice and snow, I must!
O help! I made a blunder;
Ice I no more will trust!"
But for a man, a stranger,
Who drew him out of danger, —
His life — was lost.

4. He took him by the jacket,
And drew him to the shore;
Poor Bobby like a bucket
Was dripping wet all o'er,
And fever burnt him sadly,
And ague shook him madly,
As well it might.

2. Das Büblein stampft und hasset
Mit seinen Stiefelein,
Das Eis auf einmal knadet —
Und trach! — da bricht er ein!
Das Büblein aber krabbelt
So wie ein Krebs, und zappelt
Und schreit — und schreit.

3. O helst, ich muß versinken
In lauter Eis und Schnee!
O helst, ich muß ertrinken
Im tiefen, tiefen See!
Wär' nicht ein Mann gekommen,
Und hätt' es 'raus genommen,
O weh, o weh!

4. Der faßt es bei dem Schopfe
Und zieht es daran 'raus;
Vom Fuße bis zum Kopfe,
Wie eine Wassermanns
Das Büblein hat getropft;
Der Vater hat's geklopft,
Zu Hause — zu Hause.

10. Fall and Flowers.

1. The mead - ows and the gar - den but yes - ter - day were
1. In un - sers Va - ters Gar - ten, da war's noch ge - stern
green, and man - y charming flow - ers yet in
grün, da sah ich noch so man - cher - lei, so

full - est bloom were seen, and man - y charm - ing
schö - ne Blü - men blühn, da jah idh noch so
flow - ers yet in full - est bloom were seen.
man - cher sei, so schö - ne Blü - men blühn.

2. To day what sudden changes,
There ev'rything is dead !
Where have you gone, dear flowerlets,
Ye flowers pink and red ?

3. Dear children, we are dying,
According to God's will,
To make room for our sisters,
When winter's storms are still.

2. Und heut' ist Alles anders,
Und heut' sind alle todt !
Wo seid ihr hin, ihr Blümlein,
Ihr Blümlein gelb und roth ?

3. O siebes Kind, wir schlafen
Nach Gottes Willen hier,
Bis er uns seinen Frühling schickt,
Und dann erwachen wir.

The third strophe is sung by the girls alone.

11. *The Swallows.*

1. Push, push, push a - head, till warm - er
1. Fort, fort, fort und fort, an ein - en
homes we get! Leave has the sum - mer ta-
wär - mern Ort! Nun ist vor - bei die Sommer-
ken, by storms the woods are sha - ken, where
zeit, drum sind wir Schwal - ben jetzt be - reit, von
sum - mer leads, we fol - low, each swal - low.
ei - nem Ort zum an - dern zu wan - dern.

2. Good-bye, and good-bye!
Farewell, ye men, good-bye!
Farewell, thou hospitable roof
That kept from dangers us aloof!
Ingratitude is hateful,
We're grateful!

3. Back, back, back and back,
Leads us our airy track.
When spring appears, we swallows come
Back to our old and well-known home;
We do not part for-ever,
No, never!

2. Ihr, ihr, ihr und ihr,
Ihr Leute, lebet wohl!
Ihr gäbt zur Wohnung euer Dach,
Das schützte uns vor Ungemach;
Dram sei euch Glück und Frieden
Beschieden!

3. Hin, hin, hin und her
Geht's mit uns übers Meer.
Wenn Frühling kommt, fehrt unser Zug
Aus fernem Land zurück im Flug.
Lebt wohl auf Wiedersehen,
Wir gehen!

OBJECT LESSON ON SWALLOWS.—1. Are swallows migratory birds? 2. On what do they live? 3. Are they useful to the farmer? 4. The singing birds and small birds generally, living almost entirely on hurtful insects, what of boys who destroy their nests or shoot them, or take their eggs? 5. What is the form of swallows' tail? 6. What is their color? 7. What is their song? 8. Where are their nests to be found? Of what made? 9. Do they fly faster or slower than other birds?

12. Autumn.

1. Pur - ple, red and gild - ed for - ests
1. Bunt sind schou die Wäl - der, gelb die
are, and wilt - ed leaves and grass ap-
Stop - pel - sel - der, und der Herbst be-
pear. In - dian sum - mer's part - ing, cool - er
ginnt; ro - the Blät - ter fal - leu, grau - e
winds are start - ing; soon is passed the year.
Re - bel wal - leu, füh - ler weht der Wind.

OBJECT LESSON ON THE SEASONS.—What is a season?—What is winter? summer? fall and spring?—How many seasons are there?—Which is the coldest? the warmest? the loveliest? the most fruitful?—Which is the best for children?—Are they not all useful?—When do trees and shrubs blossom?—When do the swallows leave? when do they return?—What are migratory birds?—Do other animals besides birds leave us in the fall? Why not?—Why does the earth slumber in winter? Why do *you* sleep?—Are there countries where there is no winter at-all?—Do migratory birds take their young ones with them?—How much time, then, have their young to learn flying?—In what season is Christmas?—In which are strawberry festivals held?—Which are the earliest flowers?—Which the latest?—What coverlid has the earth when sleeping?—Does the snow keep warm?—What is ice good for?—How is it kept for the summer?—Where are snow and ice always to be found?—Is it warmer high up in the air, or colder than down below?—Can ice be looked through?—What do we call it therefore?—Is snow *transparent*?—Or is it *opaque*?—Tell me all the colors of flowers?—What flowers are red? pink? blue? brown? purple? white?—What colors have leaves in the Indian summer?—What form have snow-flakes?—What do we call the weather, when snow and ice are melting? when snow and ice are forming?—When is the season of thunder-storms?—Need we fear them?

13. *The Hare's Petition.*



1. Last night when a walk I took in the for - est,
1. Ge - stern A - bend ging idh ans, ging wohl in den



by the brook, came a slen - der hare to me
Wald hin - ans; kommt ein Häs -lein her zu mir,



through the shrubs, and pleas - ant - ly ris - es on her
in dem grü - nen Wald - re - vier, kommt das Häss - lein



hind legs, close to me, and tells what fol - lows.
dicht her - an, daß mir's was er - jäh - len fann.

2. Art thou not the hunter, say?
Settest dogs on me to slay
And to tear me cruelly?
What if I did so with thee?
When I think of my sad fate—
'Tis dreadful to contemplate!

3. Little hare, you look so pale!
Listen now to my short tale!
If you 'll henceforth keep away
From the farmer's clover hay,
Cabbage, lettuce and so on,
I will let you all alone.

2. Bist du nicht der Jägersmann?
Hetz'st auf mich die Hunde an?
Wenn dein Windspiel mich erlappt,
Hast du, Jäger, mich er schnappt.
Wenn ich an mein Schicksal denk,
Ich mich recht von Herzen krankt.

3. Armes Häschchen, bist so blaß,
Geh dem Bau'r nicht mehr ins Gras,
Geh dem Bau'r nicht mehr ins Kraut,
Sonst bezahlst mit deiner Haut;
Sparst dir manche Angst und Pein,
Kannst mit Lust ein Häschchen sein.

OBJECT LESSON ON HARES:—1. Have they two legs, or six?
2. Have they a bill? feathers? scales? webbed feet? wings?
3. Are they bigger than elephants? 4. Courageous like dogs, or lions? strong like horses? 5. Do they sing? bark? roar? croak? snarl? growl? chirp? whistle? etc. 6. Where are their nests? 7. What animals do they swallow? 8. What is made of their fur? 9. What with their flesh? 10. Are their fore-legs longer, or their hind-legs?—

NOTE.—A picture of a hare (as of an animal not familiar) ought to be shown.

14. *Father's Return.*



1. When in the ev'n - ing fath - er comes, with
1. Wenn A - bends Va - ter kommt zu - rüd, mit

wea - ry limbs and face, back from his dai - ly
 mü - dem An - ge - fücht, von sei - ner sau - ren
 la - bors, o what em - brace!
 Ar - beit - wer freut sich nicht?

2. He's always working faithfully,
 For us he does it all.
 Should we not try to please him?
 We'll do it all!

3. We can reward him never more
 For all his love and care,
 So let us not through careless acts
 His joy impair!

2. Er schafft für uns von früh bis spät,
 Wird niemals müd' dabei.
 O laßt uns ihn erfreuen
 Mit Lieb' und Treu'!

3. Wie könnten wir vergelten ihm
 Die Liebe und Geduld!
 Wir woll' u ihn nicht betrüben
 Durch unsre Schuld!

NOTE.—The love to parents ought, of course, to be well enjoined. Point out, how little good children may do to their parents, and that good behavior is the only thing by which the former may gladden the hearts of the latter.

15. *Return from the Kindergarten.*

1. Moth-er, o moth - er dear, look, I am com - ing here
 1. Müt-ter, o Müt - ter mein, da bin ich wie - der heim,
 from school and play, moth - er, how nice it is,
 von Schül und Spiel; erst gib mir dei - nen Kuß,
 but first a hear - ty kiss and your em - brace!
 weil ich er - zäh - lein muß. O, ich fann schon viel!
 2. Mother, how grand it went!
 The time was nicely spent
 In merry sports.
 All the things I shall tell,
 If I can do it well
 In feeble words.

2. Mutter, wie hübsch das war!
 Dauert's das ganze Jahr?
 Das wär' mir lieb!
 Sollst Alles hören nun,
 Was in der Schül' wir thun.
 Das ist so lieb!

16. *Moon and Stars.*

1. Who has the ni - est lamb - kins? It
2. Wer hat die schö - sten Schäf - chen? Die
is the sil - v'ry moon, who in the sky is
hat der gold - ne Mond, der hin - ter un - fern
glid - ing, glid — — ing, a glit - ter - ing bal -
Bän - men, Bäu — — men am blau - en Himm - mel
loon, a glit - ter - ing bal - loon.
wohnt, am blau - en Himm - mel wohnt.

2. She comes on many an ev'ning,
When children go to bed,
To pasture all her :: lambkins ::;
:: The stars, white, pink and red ::;
3. Blue is the shepherdess' meadow,
Each star keeps in its place;
She goes from one to :: th'other ::;
:: Smiles and "good evening" says ::; ::

2. Er kommt am späten Abend,
Wenn Alles schlafen will,
Hervor aus seinem :: Hause ::;
:: Am Himmel leis und still. ::;
3. Dort weidet er die Schäfchen,
Auf seiner blauen Flur;
Denn all die goldnen :: Sterne ::;
:: Sind seine Schäfchen nur. ::

17. *Flowerpot.*

1. Flow - ers I got for a pre - sent,
1. Ward ein Blüm - chen mir ge - schen - fet,
in a pot, oh, look, how pleasant! Nurse and wa - ter
hab's gepflanzt und hab's ge - trän - fet. Vög -lein, kommt und



them I will that they ne - ver may be ill.
ge = bet Ach! Gelt, ich hab' es recht ge = macht?

2. Sun, thou wilt gloat o'er my flow- 2. Sonne, laß mein Blümchen sprie-
ers, ßen,
Clouds will sprinkle them with Wolke, kommt, es zu begießen!
showers; Nicht' empor dein Angesicht,
So you need no mischief fear, Liebes Blümchen, fürch' dich nicht!
Grow with pleasure, flower dear!

3. Look, my little flower is tearful— 3. Wie's vor lauter Freude weinet,
Tears of joy—it sprouts so cheerful! Freut sich, daß die Sonne scheinet!
Butterflies, give it a kiss, Schmetterlinge, fliegt herbei,
Tell it low how nice it is! Sagt ihm leis, wie schön es sei!

OBJECT LESSONS ON FLOWERS AND STARS.—Why are the stars very like lambkins? and the moon like a shepherd?—Are lambkins still when they feed?—Do they bite and hurt each other?—Are they white and shining like stars?—Do the stars move?—Does the moon?—Why do we rarely ever see the moon and the stars in the day-time?—Does the moon always look like a shining balloon?—What is it called, when we see only half or less of it?—What when we see it all?—What when we see it not at-all?—Does it not look sometimes like a boat?—What do we call the time from one full-moon to the next?—How many months are there in the year?

Do flowers also live?—Do they grow? feed? sleep? drink? bask in the sunshine? feel thirst? feel hunger?—Do they thrive better when well cared for?—Have you been told of the Mimosa?—Do not the flowers turn all their faces (leaves) to the sun?—What do they do when the sun does not shine?—What does the dew in the flower look like?—What will butterflies do in flower-cups?—

18. *Baby-tending.*



1. If your ma - ma has a babe — such a
1. Wer ein Klein Ge - schwi - ster hat, muß den



doll is splen - did! When 't is tired and
Schrei - hals pſle - gen, und ihn, ist er



when it frets, put to bed and tend it!
fatt und matt, hübsch zu Bet - te le - gen.



If it cries, wipe its eyes, sing: rock - a - by, my
Schreit er sehr, geht man her, singt: ei - a po-



darl - ing! Oh, my precious ba - by must
pei - a! mußt, mein lie - bes Püpp - chen, nicht



not make such a squall - ing!
gar zu schreck - lich schrei - a!

2. Such a brother or small sis
Is the very best doll,
When you fondle it and kiss
And give it a mouthful;
Sing to it:
Rest, my kit,
Treasure, O my darling,
Oh, my precious baby must
Not make such a squalling!

2. Solch' ein Klein Geschwister ist
Gar ein nettes Püppchen,
Wenn man's herzt und wenn man's läßt,
Und gibt ihm sein Süppchen.
Singt dazu:
Schlaß in Ruh,
Schlaß, heia, popeia!
Mußt, mein liebes Püppchen, nicht
Gar zu schrecklich schreia!

3. All my dolls and puppets are
Dull and still and drowsy,
Do not cry as babies do,
Do not stir and rouse me.
But when—hark!—
Comes the stork,
I sing: O my darling etc.

3. Alle meine Puppen sind
Gar zu still und ledern,
Schrein nicht wie ein kleines Kind,
Legt man's in die Federn.
Aber—horch!—
Kommt der Storch,
Heißt's: eia, popeia! &c.

19. *Evening Song.*

1. Why do you al - read - y, o sun, set so
1. Wie gehst du schou nn - ter, o Son - ne, so
soon! Our play was so pret - ty, we're
früh? Wir find ja noch mun - ter, o
still full of fun! Well, bro - thers, to-
Son - ne, ver - zieh! Doch mor - gen, ihr
mor - row, if heav - en be bright, we'll play with - out
Brü - der, schlafst wohl, gu - te Nacht! ja mor - gen wird
sor - row, but now say good night!
wie - der ge - scherzt und ge - lacht!

2. Be thou never lazy,
But rise with the day;
'T is not-at-all hurtful
And gives time for play.
And if we are faithful
In school and at home,
How happy then can we
Play, scamper and roam!

2. Auf, auf, mit der Sonne,
Ihr Brüder, recht früh!
Das ist wahre Wonne
Und macht keine Mühl.
Und habt ihr am Tage
Nur Gutes gethan,
Dann seid ihr am Abend
Stets glücklich daran!

20. Dancing (for Girls.)

Fast.

Ich tanze gern, ich tanze gern, ich
tanze wie die Müden im Sonnen-
schein, im Sonnen-schein; ich tanze mit Ent-
züden. Doch nicht so sehr ge-schwind! sonst
geht mit aus der Wind. Ich tanze mit Ent-
züden, ich tanze wie die Müden, ich
tanze wie die Müden.

2. Wer tanzt mit mir, wer tanzt mit mir?
Wer spielt dazu die Geigen?
Ihr Jungen, still, ihr Jungen, still!
Müsst tanzen oder schweigen!
Ich tanze, weil ich muß,
Dazu hab' ich den Fuß.
Ihr Jungen, ihr müßt schweigen!
Wer spielt dazu die Geigen?

3. Ich tanze gern, ich tanze gern,
Ich tanze alle Tage.
Das thut nicht weh, das thut nicht weh,
Das macht mir keine Plage.
Tritt mir nicht auf die Zeh,
Denn das thut wirklich weh!
Ich tanze alle Tage,
Das macht mir keine Plage.

21. Swinging (for Boys.)

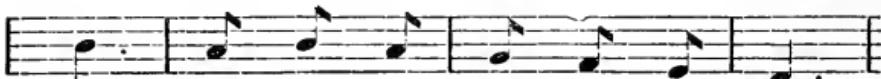
Not fast.



1. Up and down dangles the swing, friends and com-
1. Auf und ab schau - keln wir so, singt nun, Ge-



pa - nions, we'll sing! Hith - er and thith - er we
spie - len, redt froh! Hin und her fliegt un - fer



rush, high - er and high - er we push.
Chor, hö - her und hö - her em - por.



Boys like to swing pret - ty high, — girls, don't cry!
Jun - gen, die schau - keln geru hoch — schreit nicht doch!



but sing, sing loud, when we rise: O how fine!
Mädchen, singt laut - ter, wenn's fliegt! O wie's wiegt!

2. Faster and faster behind

Flutters our hair in the wind.

Boys, it must fire our heart,

When through the air thus we dart.

Girls, Oh, do not be afraid!

T' is too late!

Rather sing merrily loud;

Give a shout!

2. Immer geschwind, nur geschwind!

Flattert das Haar in dem Wind,

Kriegen die Jungen recht Muth,

Walst ihr lustiges Blut.

Mädchen, was fürchtet ihr euch?

Schreit nicht gleich!

Singet aus vollester Brust:

O die Lust!

22. *End of Play.*

Our play - time is o'er now, and
Die Spiel - zeit ist nun aus, froh
home - ward we must go. Fare - well, fare-
ge - hen wir nach Hause. Lebt wohl, lebt
well, and be kind and po - lite! fare-
wohl! Bleibt im - mer sieb und gut! Lebt
well, fare - well, and be kind and po - lite!
wohl, lebt wohl, bleibt im - mer lieb und gut!

23. *Homeward.*

Home - ward are we go - ing as the
Kün - der, laßt uns schei - den, sieht es
night dews fall. There's no use in
naht die Nacht! Un - ser Tag voll
fret - ting, hap - py are we all!
Freu - den war ja schön voll - bracht.

NOTE. It will be found very entertaining for children, if with the above pieces, in suitable places, bodily movements are carried out together with the song and words, such as are indicative of the meaning. So should in No. 2 the words "when through the air they're flying" be accompanied by a wafting of all hands above the head; the words "take me along" by a rising of all the class and lifting of hands; and the final words "And caper, hop and rove about" by a corresponding, but not too loud a movement. So in No. 7 "snow-balling" should be described by fitting gestures. So in No. 8 the final words by a clapping of hands. The whole of No. 8 may be dramatized by descriptive motions. In No. 11 the parting of the swallows should be acted by a turning half round of the children standing and the gesticulation of taking leave. In No. 13 the hare's rising on his hind-legs is imitated by putting both hands to the head as ears; and the words "'t is dreadful to contemplate" are accompanied by holding the hands on the eyes, as though weeping; finally the last strophe by a significant warning with the index-finger. In No. 18 the baby-tending may be acted in every strophe. In No. 19 the last two lines of each strophe by singing, wheeling and sitting down again. Nos. 20, 21, 22 and 23 give occasion for similar movements.—On the whole, singing should be carried on in a sitting, standing and walking position alternately.

II.—CHILD-LIKE POETRY WITHOUT SONG.

1. *Why Dolly cannot speak.*

Dolly, can you speak?
Now, pray tell me why
You cannot—I 'm sure,
You are older than I.

Let us hear some good thing,
You have pretty bright eyes;
Come now, let us see,
If you really are wise.

You have eyes, but no mind;
I have eyes and mind too:
A hint let me take
To do better than you.

2. *The Monkey.*

See! there 's a monkey in the street,
His face looks very old,
And though he wears a little coat,
I think he feels the cold.

His master plays the tambourine,
And makes him dance and leap;
But when he 's tired, he carries him,
And lets him go to sleep.

The monkey's home is far away,
In lands across the seas.
There monkeys live in merry troops,
Among the forest trees.

They climb and play and spring about,
And gather juicy fruits,
Or on the mossy ground they run
To dig for wholesome roots.

The monkey loves her little one,
She holds it on her arm,
Or lets it sit upon her back,
To keep it safe from harm.

Now let us give poor Jack some nuts:
He puts them in his cheek,
And looks as if he 'd ask for more,
If he could only speak.

3. Water.

How wonderful is water,
Though we see it every day!
It 's clear as air, and useful
For more than I can say.

It 's very good for drinking,
It helps the ships to sail,
It falls from clouds in raining,
And in the snow and hail.

What could we do without it?
No trees or grass could grow;
And we should all be thirsty,
And not know where to go.

The oceans would be valleys
That never could be passed;
No clouds would come to shade us,
And the earth would be a waste.

How good a thing is water
To every thirsty child!
Strong drink will make men angry,
This makes us calm and mild.

It tastes the best of all things,
When we are warm or dry;
And if we're not, we should not drink;
There is no reason why.

4. *The Fly, the Raindrop and the Sunbeam.*

One warm summer morning,
A very small fly
Was dancing and buzzing
All round in the sky.

See! says the little fly,
What I can do!
While I dance on my wings,
I can sing with them too.

From a cloud that was passing by
Fell a raindrop,
And swallowed the poor little
Buzzing fly up.

Oh! says the little fly,
What shall I do?
This is the strangest thing
Ever I knew.

The thundercloud burst
And came down in a shower,
And the drop with the fly in it
Fell on a flower.

Oh! says the little fly,
What shall I do?
I should be as well off
With *no* wings as with two.

The flower grew low
By the side of a brook,
And into its waters
The raindrop she shook.

Oh! says the little fly,
What shall I do?
My wings and my body
Are wet through and through.

Away ran the little brook,
Faster than ever,
And tumbled the fly and drop
Into the river.

Oh! says the little fly,
What shall I do?
Where am I going?
I wish that I knew!

The river rolled on
With a mighty commotion,
And emptied the fly and drop
Into the ocean.

Oh! says the little fly,
What shall I do?
The world is all turned
Into water, 't is true.

There came a great fish
With a fierce looking eye,
And he snapped at the drop,
For the sake of the fly.

Oh! says the little fly,
What shall *we* do?
If the fish swallows you,
He will swallow me too.

But a sunbeam, that saw
What the matter was there,
Drank the drop! and the fly
Was as free as the air.

Now! says the little fly,
See what I'll do!
So shook he his little wings,
And far away flew.

NOTE. The words: "What shall I do" may each time be joined to a
begging fold of the hands; other words with other motions of the hands
and arms.

The four pieces No. 1—4 may be used for oral translation
into *German prose* by the older pupils. The translation need
not be literal.

5. *The Way to School.*

In winter, when 't is cold,
In winter, when it snows,
The way to school is long,
As everybody knows.

But when the cuckoo halloos
That lovely spring draws near,
The way to school does shorter
By half to me appear.

Good pupils, though, find always
The way to school but short;
In summer and in winter
It is to them but sport.

6. *The Boy who wanted to be tall.*

I 'd like much to be tall and big,
And reach to the appletree's highest twig,
To stalk about with mighty pace,
To outrun horses in the race;
Up to the highest mountain top
To climb with One, two, three! hop, hop!
And if there came a tiny dwarf—

Like you—

Lift him with my thumb by the scarf;
And walking in the streets—just so—
Look over every roof and steeple;
That all the boys and all the people
Should run and shout and cry: halloo!
Oh what a giant, what a show!
But if I were so very tall,
I could not go to school at all;
Therefore, 't is better to be small.

NOTE. This piece ought to be accompanied by gesticulation in several places, especially at the words "like you", which will be acted with haughty mien and by holding the hands out to signify littleness.

5. Der Weg in die Schule.

Im Winter, wenn es frieret,
Im Winter, wenn es schneit,
Da ist der Weg zur Schule
Gerad noch 'mal so weit.

Doch wenn der Kuckuck ruft,
Da ist der Frühling da;
Dann ist der Weg zur Schule
Fürwahr noch 'mal so nah.

Wer aber gerne lernt,
Dem ist kein Weg zu fern;
Im Frühling wie im Winter
Geht er zur Schule gern.

6. Der kleine Gernegroß.

Ich wäre gern, ach gerue groß,
So groß als wie ein Apfelbaum,
Und ging' mit weiten Schritten los,
Daß mir ein Pferd nachkäme kaum;
Und liefse auf den höchsten Berg
Mit zwei, drei Schritten flink hinauf;
Und läme so ein kleiner Zwerg —

Wie du —

Ich höb' ihn mit zwei Fingern auf.
Und wenn ich durch die Straßen ließ',
So säh' ich über jedes Dach,
Und jeder Junge säh's und rief:
Haloh! und rennte mir dann nach.
Doch wenn ich gar so groß dann wär', —
Ging' ich nicht in die Schule mehr, —
Und da gefällt mir's doch gar sehr.

7. *Work and Play.*

Work while you work,
Play while you play!
That is the way
To be cheerful and gay.

All that you do,
Do with your might;
Things done by halves
Are never done right.

One thing at a time,
And that done well,
Is a very good rule,
As many can tell.

Moments are useless,
Trifled away;
So work while you work;
Play while you play!

NOTE. This piece, also, is fit for repeating, whenever children are reckless, slothful or fretful.

8. *The Dolls* (*for Girls*).

How this doll is annoying me!
There in the corner I put thee.
Thou say'st no word with thy sweet face,
And dost not stir from place to place.
A living plaything I prefer.
Now, Lizzy, be in place of her!
You shall my daughter henceforth be,
And like a baby cry to me;
Shall have your milk and sugared pap;
I sing a ditty, you're in my lap;
I dress you, and you must keep still
And do exactly what I will.
I lay you in your little bed,

7. Arbeit und Spiel.

Alles zur Zeit,
Spiel und Arbeit!
Darin ist Freud'
Jetzt und allzeit!

Was du je thust,
Thu' es mit Lust.
Was halb man thut,
Geräth nicht gut.

Eins auf einmal,
Und recht gemacht,
Hat manchen Mann
Sehr weit gebracht.

Unnütz ist Zeit,
Die man versäumt,
Darum nie geträumt,
Alles zur Zeit!

8. Die Puppe. (Für Mädchen).

Wie langweilt meine Puppe mich!
Fort in die Ecke stell' ich dich.
Du sagst die ganze Zeit kein Wort,
Rührst dich nicht von der Stelle fort.
Ein lebend Püppchen lob' ich mir.
Komm, Lieschen, komm, ich spiel' mit dir!
Jetzt sollst du meine Tochter sein
Und wie ein kleines Kindchen schrein.
Ich geb' dir einen Löffel Brei
Und sing' ein Wiegenlied dabei.
Ich putze dich, und du hältst still
Und thust gehorsam, was ich will.
Ich leg' dich in dein Bettchen fein,

You call me “Ma”! you are my pet,
To-morrow I your child will be;
You fondle as a mother me.
Now then, begin to cry and fret
Right baby-like, my tender pet!

NOTE. The above piece requires also some gesticulation.

9. *The Balloon.*

Ye comrades all have seen, no doubt,
The air balloon which flew about;
A little boat was hung below,
Where sat a man who cried: halloo!
He waved a flag, it looked so prim,
I should have liked to sail with him!
But was afraid that I might fall,
And might be shattered once for all.

How rapidly rose the balloon!
The man looked like a dwarf full soon.
How much can he see at a glance —
Rivers and cities, woods and lands!
How fast he glides from spot to spot,
Till is seen but a little dot.
I 'm dizzy now in tracing his way —
No, I prefer below to stay.*

10. *In the Brook.*

How the sun the water tinges,
And the pebbles on the ground
With its golden color fringes —
What a fine bath have we found!

* The gesticulation here is a shaking of the head. All the piece may be dramatized.

Und du nennst mich dein Mütterlein,
Und morgen bin dein Kindchen ich,
Du singst mich ein und wartest mich.
Nun fang recht kläglich an zu schrein,
Mein liebes, kleines Töchterlein !

9. Der Luftballon.

Ihr Kameraden, habt ihr schon
Gesehn den großen Luftballon
Mit einer kleinen Gondel dran ?
Drin saß und jauchzte laut ein Mann.
Wie hübsch ! er ließ ein Fähnchen fliegen—
Ich wäre geru mit aufgestiegen.
Doch fürcht' ich mich; fiel' ich heraus—
So wär's mit meinem Leben aus.

Wie rasch flog der Ballon empor—
Der Mann kam wie ein Zwerg mir vor !
Was muß der Alles können sehn,
Stadt, Dorf und Land und Berg und Seen !
Und o wie rasch das weiter geht,
Bis ihr es wie ein Pünktchen seht !
Es schwindelt mir es anzuschau'n.
Ich führ' nicht mit, würd' mich nicht traun.

10. Im Bache.

Wie die Sonn' im Wasser strahlt
Und die Kiesel auf dem Grund
Mit Goldfarbe übermalt !
Gest, ein Bäd, das wär' gesund ?

In sunshine and open air,
Shrubs and fragrance everywhere!
Let us bathe in this cool brook,
Follow me, boys, to yon sweet nook!

Little fishes, now beware!*
Ha! like lightning they are gone!
If I sprinkle you o'er there,**
Comrade, would it not be fun?
Would that I a fish could be,
And plunge deeply now and then,
Swimming far out in the sea,
Till the school-bell calls again!

But to be dumb like a fish,
And to be shut in by ice
In the winter, I 'd not wish;
Comrades, that would not be nice.
No, a child that loud can sing,
Surely that's a better thing
Than the finest fish can be,
Eating worms in silent glee.

11. *Bewitching.*

Ay, if I was a fairy, and could bewitch,
For fun and mischief how would my fingers itch!
Now I would to a whirlwind instanter change,
Blow off your hats and bonnets — how droll, how strange!
Would turn into a sunbeam and o'er your bed
Dance nimbly in the morning, when night had fled.
Then would I be a huge fly and buzz round you,
And when you went to eatch me, raise much ado.
I would lie down before you, a luscious pie,
And when you just were grasping, away I 'd fly.

* Gesticulation: a warning with the index finger.

** Movement indicative of sprinkling.

In der Sonn', in freier Lust,
Zwischen Grün und Waldesduft?
Auf, zum Bad im kühlen Bach!
All' ihr Knaben, macht mir's nach!

Fischlein ihr, nehmt euch in Acht!
Ha, fort sind sie wie der Blitz!
Ist's nicht eine wahre Pracht,
Wenn ich dich, Kam'rad, bespritz?
Könnt' ich doch ein Fischlein sein
Dann und wann, und tauchen tief,
Schwimmen weit ins Meer hinein,
Bis zur Schul' die Glocke rief!

Aber stumme seiu wie ein Fisch,
Kameraden, möcht' ich nicht!
Und im Winter ist's zu frisch
Und zu eng im Eise dicht.
Nein, ein Kind, das singen kann,
Ist viel besser doch daran,
Als der schönste Goldfisch ist,
Der still seine Würmchen fräß!

11. Die Zauberei.

Ja, wenn ich hexen könnte wie eine Fee:
Da wollt' ich Unsinne treiben ojerum je!
Bald würd' ich mich verwandeln in einen Wind
Und nähme fort euch Allen den Hut geschwind.
Dann macht' ich mich behende zum Sonnenstrahl
Und schien' euch früh ins Bettchen, weckt' euch zumal.
Bald wär' ich eine Fliege, summt' um euch her,
Und wolltet ihr mich haschen, weit weg ich wär'.
Ich legte mich als Kuchen dicht vor euch hin,
Und wolltet ihr ihn naschen, würd' ich entfliehn.

Again I your boot would be; you 'd draw me on,
Would find you walk on stockings, what glorious fun!
I 'd turn into a bell and — to dinner call;
You 'd scramble hungry forward — back would I fall.
I would into a flea change, your hand to sting,
And if you wished to catch me, how would I spring!
I 'd be your bathing water, and in the tub
Around your heels like magic I would dry up.
I 'd be the finest flower, and when you 'd try
To place me in your bosom, away would I.
I 'd be the green turf, and you in lying down
Would splash into a pond, but — you would not drown.
I 'd be a golden dollar; you 'd grasp at it,
To find I was but paper, a counterfeit!
But then, in all this doing I 'd mean no harm;
And as I am no fairy, raise no alarm!
What pity that there now is no more such charm!

NOTE. This piece also may be played with gesticulation.

12. *The vain Gosling.*

A gosling was as white as snow,
It stretched out its neck — just so!*
And thought it was a swan.
“Indeed, the only thing I lack
Is a long neck, curved proudly back,”
So said it and stretched on.

It left its sisters, went aside,
And bore itself with scorn and pride —*
As gosling 't was ridiculous;
A swan it never, never was!

* Gesticulation adapted to the words.

Bald wär' ich euer Stiefel, ihr zögt mich an,
Und ginget auf dem Strumpfe, wie lacht' ich dann!
Bald wär' ich eine Glocke, rief' euch zu Tisch,
Käni't hungrig ihr gelaufen, entflöh' ich frisch.
Bald zwickt' ich euch an Händen als wie ein Floh—
Wenn ihr mich fangen wolltet, wie wär' ich froh!
Bald wär' ich Badewässer, stiegt ihr hinein,
So wär' die Wanne trocken um euer Bein.
Ich wär' die schönste Blume— ihr brächet mich,
Ins Knopfloch mich zu stecken— und fort wär' ich.
Ich wär' ein grüner Rasen— ihr legtet euch—
Und eh' ihr's euch versöhnet— lägt ihr im Teich.
Ich wär' ein gold'ner Dollar— ihr grifft nach mir—
Ich wär', wenn ihr's befähet— nur von Papier.
Doch all das wär' nicht böse von mir gemeint;
Auch bin ich keine Fee, bin nur euer Freund.
Wie schade, daß kein Zauber jetzt mehr erscheint!

12. Das eitle Gänscchen.

Ein Gänscchen war so weiß wie Schnee;
Das reckt' das Köpfchen in die Höh'
Und dacht', es wär' ein Schwan.
„Fürwahr, mir fehlt nichts weiter als
Der lange, schöngekrümpte Hals,”
So hub das Närrenchen an.

Jetzt trennt' es von den Schwestern sich
Und reckt' den Hals und zierte sich
Und ward als Gänscchen lächerlich,
Und wurde doch kein Schwan.

13. *The Raven.*

A raven stole a hundred things,—
Pearls, money, glass beads, golden rings,
And with them to his nest he hied.
The rooster looked at it and cried:
“What art thou doing with that booty,
Which never any good will do thee?”—
“I do not know,” replied the raven,
“I take things only just to have 'em.”

OBJECT LESSONS TO 12 AND 13.—The moral Lessons in these two pieces ought to be elicited from the children by questions like these: Can a goose help being a goose? Is it its own fault to be only a gosling? Is it a disgrace to be a goose? Cannot a goose be as good in its place and as happy as a swan? Can it become a swan by trying ever so hard?

Which is better, to take away things from others, or to give good things to others? To make others happy, or to wish to be happy alone? What do you call the raven for stealing? and what for keeping what he did not enjoy?

14. *The dancing Bear.*

What a dancing-master is coming there?
Welcome, O welcome, jolly bear!
What shrewd arts you do understand!
Hobbling on two legs, staff in hand!
A pity only, it seems to me,
You growl at it so grudgingly!

“No wonder!” says he, “why should I laugh,
If I must walk here on my staff?
I'd rather be in the woods, my home,
And sleep, or at my pleasure roam.
Here I am hungry many an hour;
I'd rather the forest for honey seour.”

OBJECT LESSON TO 14.—The children ought to describe the bear from recollection and from a picture. Give as much of the bear's Natural History as will explain the piece, and repeat your teachings by questions and answers.

13. Der Rabe.

Ein Rabe schleppte tausend Dinge,
Geld, Glaskorallen, Perlen, Ringe
In einen Winkel, wo er schlief.
Der Haushahn sah ihm zu und rief:
„Was thust du denn mit diesen Sachen,
Die dich doch niemals glücklich machen?“ —
„Ich weiß es selbst nicht,“ sprach der Rabe,
„Ich nehm' es nur, damit ich's habe.“

14. Der Tanzbär.

Was kommt denn da für ein Tanzmeister her?
Willkommen, willkommen, du närrischer Bär!
Was du doch alles für Künste verstehst,
Wie zierlich du auf zwei Beinen gehst!
Nur schade doch, Bärchen, höre mir zu:
Du brummst so gar verdrießlich dazu.

„Mir Bären ist's freilich nicht zum Vachen;
Ich muß ja hier meine Sprünge machen.
Viel lieber wär' ich im Wald, zu Haus,
Und schliefse in meiner Höhle aus.
Hier muß ich huntern den halben Tag;
Viel lieber ging ich dem Honig nach.“

15. *The Mouse.*

To the butler says the cook:
“Catch me that mouse in the nook!
There 's nothing safe in the pantry,
Nor in the kitchen, nor in the laundry :
All things around it gnaws
And bites with its little jaws.
Where 'er roast-meat is found,
Little mousey is around.
It bored in the pantry a hole,
Through which it went in and stole.
Now catch it, butler, use thy wit,
Or out to the bushes drive it.”

The butler makes a wry face
And says:
“Little mouse, little mouse,
Stay in your little house !
Take care to-night,
Keep out of sight !
Don't rustle so loud,
Nor steal here about !
Or else I shall get you
In my trap, I tell you !”

The butler covered up all the food,
And in the trap the bacon put,
Then locked the kitchen and barred it,
And went to bed in the garret.

Little mouse keeps still and thinks:
He is right; and off it slinks.
But only a little while,
When it says with a smile:
“The bacon smells too sweet;
It won't hurt me, indeed,
If I nibble a little bit,
A very little of it.

15. Die Maus.

Die Köchin spricht zum Koch:
„Fang' mir das Mäuslein doch!
Es ist nichts sicher in Küch' und Keller,
Weder in der Schüssel noch auf dem Teller.
Wo 'was liegt, da frisst es;
Wo was riecht, da ist es;
Wo ein Braten dampft,
Kommt das Mäuslein und mampft.
In den Küchenbehälter
Hat es gebissen ein Loch.
Koch, fang' mir das Mäuslein doch
Und jag' es wieder in die Felder oder in die Wälder!“

Da macht der Koch ein Gesicht
Und spricht:
„Mäuslein, Mäuslein,
Bleib' in deinem Hänslein!
Nimm dich in Acht
Heut' Nacht!
Mach' auch kein Geräusch
Und stiehl nicht das Fleisch,
Sonst wirst du gefangen
Und aufgehängt!“

Der Koch aber deckt zu alle
Schüsseln und stellt auf die Falle
Hinten im Eck' und thut hinein den Speck,
Sperrt die Küche zu, geht und legt sich zur Ruh.

Das Mäuslein aber ist ruhig
Und spricht: „Was er sagt, thu' ich!“
Aber es hat nicht lange gedauert,
So kommt schon das Mäuslein und lauert
Und spricht: „Wie riecht der Speck so gut!
Wer weiß, ob's was thut?
Nur ein wenig möcht' ich beißen,
Nur ein wenig möcht' ich speisen.

A little is nothing!" so speaks
Nimble mousey and sneaks
Up to the trap and seeks,
Crouches and stretches out,
Couches and feels about,
Crawls like a snake on,
And tastes of the bacon,
Draws, gnaws and saws.
Rrrr! — there is a clap! —
And closed is the trap.

Ah, what a dreadful fright!
Where now can it hide?
There 's no way out for the mouse,
So tight is the house!
It whistles and rambles,
It pinches and scrambles.
Everywhere a grate. —
Oh what a sad fate!
Everywhere a wire —
How bad, how dire!
Alas, alas, that this should have come to pass,
That the mouse no smarter was!

Meanwhile the morning dawns,
The cook comes and yawns,
Sets about making the tea,
And sees the mouse, dear me!
Steps up to the trap and cries:
"We have got one of the mice!
The little mouse that always stole!
You had better have stayed in your hole!
Look, if a little is nothing!
That very little bit,
That was the end of it!"

NOTE. This piece may be committed to memory in about four lessons
A few facts from the Natural History of the mouse and gnawing Mammalia
in general, as for instance about their teeth, long tails, lively habits, long
travels, may be given.

Einmal ist keinnmal ! So spricht Mäuschen und schleicht,
Bis es die Falle erreicht.
Duckt sich und bückt sich,
Schmiegt sich und biegt sich,
Ringelt das Schwänzlein
Wie ein Kränzlein,
Setzt sich in's Ee,
Und ergötzt sich am Spee,
Reißt, beißt und speist.
Patsch ! — thut's einen Knall —
Und zu ist die Fall' !

Das Mäuslein zittert vor Schrecken
Und möcht' sich verstecken.
Aber wo es will hinaus,
Ist zugesperrt das Haus.
Es pfeift und zappelt,
Es kneift und krabbelt.
Ueberall ist ein Gitter —
Und das ist bitter,
Ueberall ein Draht, —
Und das ist Schad' !
Leider, leider, kann's Mäuslein nicht weiter.
Wär's nur gewesen gescheuter !

Unterdessen wird es Morgen,
Da kommt die Köchin und will besorgen
Den Kaffee und den Thee.
Da sieht sie, was vorgegangen,
Und wie das Mäuslein ist gefangen.
Ganz sacht' schleicht sie hin und lacht.
„Haben wir endlich erhascht
Das Mäuslein, das immer genaßt ?
Siehst du ? Einmal ist keinnmal !
Wärst du geblieben in deinem Loch,
Gefangen hätte dich nicht der Koch.“

16. *Who stole the Bird's Nest?*

“To whit! to whit! to whee!
Will you listen to me?
Who stole four eggs I laid,
And the nice nest I made?”

“Not I,” said the cow, “moo, oo!
Such a thing I'd never do;
I gave you a wisp of hay,
But didn't take your nest away.
Not I,” said the cow, “moo, oo!
Such a thing I'd never do.”

“To whit! to whit! to whee!
Will you listen to me?
Who stole a nest away
From the plum-tree to-day?”

“Bobolink, bobolink!
Now what do you think?
Who stole four eggs I laid,
And the nice nest I made?”

“Not I,” said the dog, “bow, wow!
I wouldn't be so mean, I vow;
I gave hairs the nest to make,
But the nest I didn't take.
Not I,” said the dog, “bow, wow!
I wouldn't be so mean, I vow!”

“To whit! to whit! to whee!
Will you listen to me?
Who stole four eggs I laid,
And the nice nest I made?”

“Not I,” said the sheep, “oh no!
I wouldn't treat a poor bird so.
I gave wool the nest to line,
But the nest was none of mine.
Baa, baa!” said the sheep, “oh no!
I wouldn't treat a poor bird so.”

16. Wer hat das Vogelnest gestohlen?

Tuwit! tuwit! tuwit!
Hört einmal zu, ich bitt'!
Wer hat mir mein Nestchen genommen
Und vier Eier, die ich bekommen?

Ich nicht, sprach die Kuh, mu, mu,
So 'was ich niemals th'!
Ein Büschel Heu gab ich dazu,
Doch das Nest, das ließ ich in Ruh'.
Ich nicht, sprach die Kuh, mu, mu,
So 'was ich niemals th'.

Tuwit! tuwit! tuwit!
Hört einmal zu, ich bitt'!
Wer hat mir mein Nestchen genommen
Und vier Eier, die ich bekommen?

Sperling, o Sperling lieb',
Wer ist der Dieb?
Wer nahm das Nestlein fort,
Heute von seinem Ort?

Ich nicht, spricht der Hund, haum, haum,
Ich komme nie auf einen Baum.
Ich gab Haar zum Neste her,
Doch stehlen könnt ich nummehr.
Ich nicht, spricht der Hund, haum, haum,
Ich komme nie auf einen Baum.

Tuwit! tuwit! tuwit!
Hört einmal zu, ich bitt'!
Wer hat mir mein Nestchen genommen
Und vier Eier, die ich bekommen?

Ich nicht, sagt das Schaf, o nein,
So grausam könnt' ich nie sein.
Wolle gab ich, das Nest zu wärmen,
Doch das Nest that ich nicht härm'en.
Bäää! sagt das Schaf, o nein,
Wie könnt' ich so grausam sein!

“To whit! to whit! to whee!
Will you listen to me?
Who stole four eggs I laid,
And the nice nest I made?”

“Coo coo!” said the cuckoo,
“Let me speak a word, too.
Who stole that pretty nest
From the little yellow-breast?”

“Caw! caw!” cried the crow,
“I should like to know
What thief took away
A bird’s nest to-day?”

“Cluck! cluck!” said the hen;
“Don’t ask me again!
Why I haven’t a chick
Would do such a trick.

We all gave her a feather,
And she wove them together.
I’d scorn to intrude
On her or her brood.
Cluck! cluck!” said the hen,
“Don’t ask me again!”

Chir- a whir! Chir- a whir!
We will make a great stir!
Let us find out his name,
And all cry: For shame!

“I would not rob a bird,”
Said little Mary Green;
“I think I never heard
Of anything so mean.”

“T is very cruel, too,”
Said little Alice Neal;
“I wonder if he knew,
How sad the bird would feel!”

Tuwit! tuwit! tuwit!
Hört einmal zu, ich bitt'!
Wer hat mir mein Nestchen genommen
Und vier Eier, die ich bekommen?

Kuku! rief der Kuckuk her,
Möcht' wissen, wer der Dieb wär'!
Wer dieses Nestchen gestohlen,
Den soll der Kuckuk holen!

Kräh, kräh! schrie der Rabe,
Seht her, ob ich's habe!
Was für ein Schlingel muß es sein,
Zu nehmen aus ein Nestlein?

Glück! glück! meinte die Henne,
Das ist mehr, als ich kenne.
'S ist unter meiner Brut kein Huhn,
Das so 'was Schlechtes könnte thun.

Wir gaben her ein Feder
Zum Nestchen eine Feder;
Wir haben nichts gemein
Mit solchen Dieberei'n.
Glück! glück! meinte die Henne,
Das ist mehr, als ich kenne.

Risch, rasch! fikel, fakel!
Macht rechten Spektakel!
Woll'n sehn mit einander,
Wer der Dieb ist, pfui, Schande!

Ich nehme kein Nestchen aus,
Sagte Mariechen Maus.
Es ist ganz unerhört,
Daz man die Böglein stört!

'S ist ein grausamer Spaß,
Sagte Elischen Has.
Ob der Dieb es wohl bedacht,
Was für Schmerzen er gemacht?

A little boy hung down his head
And hid himself behind the bed;
For *he* stole that pretty nest
From poor little yellow-breast.
And he felt so full of shame —
He did not like to tell his name.

17. *The little Tree that wanted other Leaves.*

There stood in the forest a little tree
Through fair and boisterous weather,
That had but needles instead of leaves
For a garment upper and nether.
The needles, they were stinging,
The little tree was singing:

“All my little comrades—alas !
Have the nicest leaves on,
And I have but needles—alas !
Who looks at me? — No one !
Of all the wishes manifold
I ‘ve but one, for leaves of gold.”

Night came, the stripling fell asleep,
And in the morn awoke again,
When it had golden leaves — ha, well!
Proud was it, then.
The little tree said: “Now I ‘m glad,
No other tree such leaves e’er had!”

But when the sun that day went down,
Through the woods a robber slipped,
With pockets big and a face so brown.
He saw the golden leaves and stripped
Them from the twigs and stole away,
And left the tree bare in dismay.

Ein Büblein hängte sein Haupt.
Er hatte das Nestchen geraubt.
O, er schämte sich so gar!
Woll'n nicht sagen, wer es war.

17. Vom Bäumlein, das andere Blätter hat gewollt.

Es ist ein Bäumlein gestanden im Wald,
In gutem und schlechtem Wetter,
Das hat von unten bis oben
Nur Nadeln gehabt statt Blätter.
Die Nadeln haben gestochen,
Das Bäumlein hat gesprochen :

„Alle meine Kameraden
Haben schöne Blätter an,
Und ich habe nur Nadeln,
Niemand sieht mich an.
Dürft' ich mir wünschen, was ich wollt',
Wünscht' ich mir Blätter von lauter Gold.“

Wie's Nacht ist, schlief das Bäumlein ein,
Und früh ist's wieder aufgewacht —
Da hatt' es goldene Blätter fein,
Das war eine Pracht!
Das Bäumlein spricht: „Nun bin ich stolz,
Gold'ne Blätter hat kein Baum im Holz.“

Aber wie es Abend ward,
Ging ein Räuber durch den Wald,
Mit großem Sack und langem Bart.
Der sieht die gold'nen Blätter bald.
Er steckt sie ein, geht eilends fort
Und läßt das leere Bäumlein dort.

The little tree said sobbing:
My leaves of gold, they are no more!
My heart for shame is throbbing,
The other trees are leav'd all o'er!
Oh, if another wish I had:
With leaves of glass I would be glad!"

Night came, asleep the stripling fell,
And in the morn awoke again,
When it had leaves of glass. — Now well!
Laugh it did then,
And said: "Now I am full of glee,
No tree is glittering like me!"

But then a violent whirlwind rose
And grew a gale in a hurry,
And blew through all the trees, and those
Glass leaves were in a flurry.
And all the bright leaves of glass
Lay broken in the grass.

The little tree said whining:
"My glass lies on the ground;
The other trees are shining
In verdure all around!
Oh, if but one more wish I had:
I'd wish green leaves and would be glad!"

Night came, the stripling went to rest,
And in the morn again awoke,
And had green leaves like all the best!
That was a joke!
It said: "Now I have leaves like all,
And need not be ashamed at-all!"

There came the old goat sneaking,
With empty udder,
For grass and foliage seeking,
As a good mother.

Das Bäumlein spricht mit Grämen:
„Meine gold'nen Blätter dauern mich!
Ich muß vor den andern mich schämen,
Die tragen so schönes Laub an sich.
Dürft' ich mir wünschen noch etwas,
Wünscht' ich mir Blätter von lauter Glas.“

Wie's Nacht ist, schließt das Bäumlein ein,
Und wieder früh ist's aufgewacht;
Da hat es gläserne Blätter fein.
Das Bäumlein lacht
Und spricht: „Nun hab' ich doch Blätter auch,
Daß ich mich nicht zu schämen brauch'.“

Da kam ein arger Wirbelwind
Mit einem wüsten Wetter.
Der fährt durch alle Bäume geschwind
Und kommt an die gläsernen Blätter.
Da lagen die Blätter von Glase
Zerbrochen in dem Grase.

Das Bäumlein sprach mit Trauern:
„Mein Glas liegt in dem Staub;
Die andern Bäume dauern
Mit ihrem grünen Laub.
Wenn ich mir noch was wünschen soll,
Wünscht' ich mir grüne Blätter wohl.“

Wie's Nacht ward, schließt das Bäumlein ein,
Und wieder früh ist's aufgewacht;
Da hat es grüne Blätter fein.
Das Bäumlein lacht
Und spricht: „Nun hab' ich doch Blätter auch,
Daß ich mich nicht zu schämen brauch'!“

Da kam mit vollem Euter
Die alte Geiß gesprungen,
Sie sucht' sich Gras und Kräuter
Für ihre Jungen.

She sees the leaves — what does she care? —
And nibbles the poor tree quite bare.

Again the tree stood bare and sore,
And said: "What a strange fellow
I was! I shall now wish no more
Leaves green, or red, or yellow;
Had I but needles for-ever,
I 'd never murmur, never!"

Night came, the sad tree fell asleep:
Sad in the morning it awoke —
But looking round it did not weep,
No, no, — in hearty laughter broke.
And all the trees round laughed at it,
But stripling did not care a bit.

Why then was it now glad and bright?
And why its fellow trees did mock?
It had got back that very night
All its needles, the old frock, —
So that any one may behold it,
It is just as I told it.
Walk there, look on, but touch it not!
Why not? — Its needles it has got.

NOTE. The moral of the piece — to be satisfied with one's station in life — ought to be touched upon. The piece is not too long for four or five lessons.

18. Horse and Whip.

A truek horse in the stable stood,
His harness off, awaiting food.
The whip is in the corner dangling,
The sluggard at the whip is wrangling:
"How awfully severe's thy flogging,
When I am with the wagon jogging!

Sie sieht das Laub und fragt nicht viel
Und friszt es ab mit Stumpf und Stiel.

Und wieder stand das Bäumlein leer.
Es sprach nun zu sich selber :
Ich begehre nun keiner Blätter mehr,
Weder grüner, noch rother, noch gelber.
Hätt' ich nur noch meine Nadeln,
Ich wollte sie nicht tadeln.

Und wieder schließt das Bäumlein ein,
Und traurig ist es aufgewacht —
Da besieht es sich im Sonnenschein
Und lacht und lacht.
Und alle Bäume lachen's aus,
Das Bäumlein aber macht sich nichts d'raus.

Warum hat's Bäumlein denn gelacht ?
Und warum seine Kameraden ?
Es hat bekommen in einer Nacht
Wieder alle seine Nadeln,
Dass Jedermann es sehen kann.
Geh' hinaus, sieh's an, doch rühr's nicht an.
Warum denn nicht ?
Weil's sticht.

18. Das Pferd und die Peitsche.

Es steht im Stall der Herberg' faul
Der abgezäumte Fuhrmannsgaul;
Die Peitsche hängt am Nagel dort,
Die schnarcht er an mit barschem Wort:
„Wie schrecklich hast du mich geschlagen,
Als ich gespannt war an den Wagen !

“My neck and back are striped and scarred
Like Union flags, you strike so hard.
I tell the whole truth blunt and round:
You are the coarsest whip e'er found.”

“Ay,” says the whip, “you are yet young,
You’re stout of bone, of marrow strong,
You like a filly ought to draw,
Not puffing like an old nag, O pshaw!
If you will day by day do so,
You will not get a single blow.”

The horse thought well of it that night,
And minded it with all his might,
And ran, next day and afterward,
Right with a will, just like a bird.
He darted over hill and dale,
Did never in his duty fail.
The whip with him no more did meddle,
But beat the time with merry rattle.

19. *Big Dog and small Dog.*

“Big dog, you daren’t stay,
Bully, be gone away!
If I should get at you,
What would I with you do!”

“Cur, keep still, little wight,
You’re not so dreadful quite!”

Bull dog the cur would spurn,
Hardly his head would turn.
Little cur said not a word,
Sped away like a bird;
But when he was safe in-door,
Barked as loud as before.

NOTE. This piece bears some gesticulation, such as threatening with the fist on the part of the small dog, the turning of the head of the large one.

Mein Hals und Rücken haben Striemen
So lang und breit wie Sattelriemen.
Ich will's nur sagen kurz und deutsch:
Du bist die allergrößte Peitsch'!"

Die Peitsche spricht: „Bist jung und stark,
Hast feste Knochen, gesundes Mark;
Da mußt du wie ein Füllen laufen
Und darfst nicht wie ein Klepper schaukeln.
Und willst du das, bekommst du Tag für Tag
Von mir nicht einen einz'gen Schlag.“

Drauf hat der Gaul es über Nacht
Wohl überlegt und überdacht
Und zog am andern Tag den Wagen
So schnell, daß man es nicht kann sagen.
Da ging es über Thal und Hügel,
Als wären ihm gewachsen Flügel.
Die Peitsche ließ ihn jetzt in Ruh'
Und knallte nur den Takt dazu.

19. Großer und kleiner Hund.

„Großer Hund, tölpisch Thier,
Willst du gleich fort von hier?
Wenn ich erst komm' an dich,
Geht es dir jämmerlich!“

„Still nur, du kleiner Wicht,
Meinst es so schlimm doch nicht!“

Großer Hund drehte kaum
Seinen Kopf wie im Traum;
Kleiner sprach nicht ein Wort,
Ließ in der Eile fort;
Erst als er sicher war im Haus,
Bellt' er gewaltig zur Thür hinaus.

20. *I'll try.*

Two Robin Redbreasts built their nest
Within a hollow tree;
The hen sat quietly at home,
The cock sang merrily;
And all the little young ones said:
“Wee wee — wee wee — wee wee !”

One day the sun was warm and bright
And shining in the sky;
Cock Robin said: “My little dears,
‘T is time you learn’d to fly.”
And all the little young ones said:
“We ’ll try — we ’ll try — we ’ll try !”

I know a child, and who she is
I’ll tell you by and by;
When mamma says: “Do this or that,”
She says: “What for?” and “Why?”
She ’d be a better child by far,
If she would say: “I ’ll try.”

NOTE. Whenever a child frets at a lesson, and refuses to try, the class may be made to recite this piece, and to look at the little sinner, at the words: “I’ll tell you.”

21. *The Pigeon-house.*

Look! here’s a pretty pigeon-house!
In every narrow cell
A pigeon with his little wife
And family may dwell.

Their beds are only made of straw,
The rooms are dark and small;
But many though the pigeons be —
There ’s room enough for all.

20. Ich will's versuchen.

Ein Paar Rothkehlchen bant' ein Nest
An einer grünen Stell';
Die Mutter ruhig saß daheim,
Das Hähnchen sang so hell.
Die Jungen alt, so sprachen sie:
„Wi wi, wi wi, wi wi, wi wi!“

Einmal im schönsten Sonnenschein —
Kein Wind war weit und breit,
Spricht Hähnchen: „Kinderlein, es ist
Zum Fliegenlernen Zeit.“
Die Jungen alle sagten da:
„Gewiß! Versuchen wir's, Papa!“

Ich kenne' ein Kind, und wer sie ist,
Das sag' ich euch schon noch;
Wenn Maria sagt: „Thu' das!“ spricht sie:
„Wozu?“ und „warum doch?“
Ein viel, viel bess'res Kind wär' mir's,
Sprach' immer sie: „Versuchen wir's!“

21. Das Taubenhaus.

Seht hier, ein niedlich Taubenhaus!
In jedem Winkeltein
Ein Täubrich wohnt mit seiner Frau
Und seinen Jungen klein.

Von Stroh sind ihre Betten bloß,
Die Räume eng und dicht.
Doch ob's auch noch mehr Tauben sind,
An Raum fehlt's ihnen nicht.

Because they don't dispute and fret
For every little thing,
But live in love and gentleness,
At home and on the wing.

How soft and low their cooing sounds.
As each one says: "Good night!"
How cheerful, when at early morn
They dress their feathers white!

Then far into the woods and fields
To seek their food they fly,
Returning to their house betimes,
When sunset gilds the sky.

NOTE. Likewise this piece may be recited by the class, when quarre's and disputes have occurred.

22. *The Sprites.*

How comfortable — we are told —
Was rendered life by *Imps* of old!
If one was lazy and struck work,
And would his lot of labor shirk,
 There came, ere you might
 Think it, at night,
The urchins and swarmed
And rapped and alarmed.
 They tugged
 And hugged,
And hopped and trotted,
And cleaned and blotted;
And ere a sluggard was awake,
Would all his day's work ready make.

The carpenters stretched out themselves
On chips of wood down on the shelves.

Sie wissen nichts von Streit und Bank
Um jede Kleinigkeit;
Liebreich und friedlich leben sie
Zu Hause und draußen weit.

Wie sanft und zärtlich klingt ihr Ton,
Wenn jedes sagt: „Gut' Nacht!“
Des Morgens, wenn sie putzen sich,
Frägen, was Mama macht.

Dann fliegen sie in Wald und Feld
Nach ihrem Futter aus;
Und wenn der Abend golden windt,
Dann kommen sie nach Hause.

22. Die Heinzelmännchen.

Wie war zu Köln es doch vordem
Mit Heinzelmännchen so bequem!
Denn war man faul, man legte sich
Hin auf die Bank und pflegte sich: —

Da kamen bei Nacht,
Eh' man's gedacht,
Die Männlein und schwärmtet
Und klappten und lärmten
Und rupften
Und zupften
Und hüpfen und trabten
Und putzen und schabten —
Und eh' ein Faulpelz noch erwacht,
War all' sein Tagewerk bereits gemacht.

Die Zimmerlente streckten sich
Hin auf die Spän' und reckten sich;

Meanwhile a host of sprites came on,
And saw what work was to be done;
 Took chisel, saw, paste,
 And hatchet in haste.
They saw and they chisel,
They whittle and whistle,
 They chopped
 And topped,
The rafters they righted,
Like faleons they sighted:
Ere the carpenters are well awake,
Clap! ready the house is—and no mistake!

The master-baker's bread and cake,
Lo! the Imps would nicely bake!
His lazy workmen lay adown,
Thereat the urchins would not frown,—
 Would hug and drag
 Full many a bag,
And knead exactly
And weigh correctly.
They lifted
 And sifted,
They swept and raked
And clapped and baked.
The workmen still in a choir would snore,
When the fresh bread from the oven would pour.

At the butcher's the matter stood just so:
The men and the boys slept in a long row.
Meanwhile the active Imps would start,
And cut the hog across and athwart.
 All went in a hurry,
 Like a mill in a flurry.
Some the skewers topped,
Some with hatchets chopped,
 Some rinsed,
 Some minced ;

Indessen kam die Geisterschaar
Und sah, was da zu zimmern war;
Nahm Meißel und Beil
Und die Säge in Eil,
Und sägten und stachen
Und hieben und brachen,
Verappten
Und klappten,
Wippten wie Falten
Und setzten die Balken.
Eh' sich's der Zimmermann versah,
Klappt, stand das ganze Haus schon fertig da!

Beim Bäckermeister war nicht Noth,
Die Heinzelmännchen backten Brot.
Die faulen Burschen legten sich,
Die Heinzelmännchen regten sich,
Und ächzten daher
Mit den Säcken schwer,
Und kneteten tüchtig
Und wogen es richtig,
Und hoben
Und schoben
Und segten und hackten
Und klopften und backten.
Die Burschen schnarchten noch im Chor:
Da rückte schon das Brot, das neue, vor!

Beim Fleischer ging es just so zu:
Gesell und Burschen lagen in Ruh;
Indessen kamen die Männlein her
Und hackten das Fleisch die Kreuz und Quer.
Das ging so geschwind
Wie die Mühl' im Wind.
Die klappten mit Beilen,
Die schnitzen an Speilen,
Die spülten,
Die wühlten

Were mingling and blending
Stuffings unending.
When the foreman at last opened his eyes —
Whoop ! there dangled sausages nice !

With the innkeeper it was thus: There drank
The beastly butler till down he sank
By the empty barrel fast asleep.
The Imps would care of the wines keep,
And smoked with brimstone
All the barrels with caution;
And lifted and rolled
With pulley and bolt ;
Were wheeling
And reeling,
And pouring and mixing
And puddling and fixing.
And ere the butler rose, his wine
Was finished well and rendered fine.

A tailor once was in a stew,
A state-dress was to be ready, too;
Threw down the stuff, lay on his couch
Down on his back and stroked his pouch.
The Imps so able
Slipped on the table,
Cut cloth and flitched
And sewed and stitched,
And seized
And pieced,
And looked on and sized
And ironed and spliced;
And ere friend tailor was fairly wake —
Burgomaster's coat hung on the stake.

Now, curious was the tailor's wife,
Would know it all or lose her life:

Und mengten und mischten
Und stopften und wischten;
That der Gesell die Augen auf —
Wupp! hing die Wurst schon da zum Ausverkauf!

Beim Schenken war es so: es trank
Der Küber, bis er niedersank;
Am hohlen Fässer schließt er ein,
Die Männerlein sorgten um den Wein,
 Und schwefelten fein
 Alle Fässer ein,
Und rollten und hoben
Mit Binden und Kloben,
 Und schwenkten
 Und senkten
Und gossen und pauschten
Und mengten und manschten.
Und eh' der Küber noch erwacht,
War schon der Wein geschönt und sein gemacht.

Einß hatt' ein Schneider große Pein:
Der Staatsrock sollte fertig sein;
Warf hin das Zeng und legte sich
Hin auf das Chr und pflegte sich.
 Da schlüpften sie frisch
 In den Schneidertisch,
Und schnitten und rückten
Und nähten und sticthen,
 Und fähten
 Und paßten
Und strichen und guckten
Und zupften und ruckten;
Und eh' mein Schneiderlein erwacht,
War Bürgermeisters Rock bereits gemacht.

Neugierig war des Schneiders Weib,
Sie macht sich diesen Zeitvertreib:

Strews peas about the following nights.
Then slowly comes the host of sprites;

One glides apace,
Falls on his face;
Some from steps slide,
Others in tubs glide:
They tumble
And rumble,
Are noising and crying
And cursing and sighing.
Down she hurries with a candle —
Hush! they vanish, off they scramble !

Alas, alas! they are no more,
None to be found as heretofore.
One can no longer lazily rest,
Now every one must do his best.

 Himself must plod,
 Not dream and nod,
Do his own scratching, blotting
And running and trotting,
 And cleansing
 And rinsing,
And clapping and baking
And cooking and raking.
Oh! that it yet were as of yore!
But that good time returns no more.

23. Spring Bells.

Snow-drop lets ring its bell,
 Ring—ling—ling!
What does it mean? pray, tell!—
O quite a merry thing:
That Spring was born again this night,
A child so fair and fine and bright!

Streut Erbsen hin die andre Nacht.
Die Heinzelmännchen kommen sacht.
Eins fährt nun aus,
Schlägt hin im Hause;
Die gleiten von Stufen,
Die plumpen in Häusern,
Die fallen
Mit Schallen,
Und lärmten und schreien
Und vermaledieien.
Sie springt hinunter auf den Schall
Mit Licht: husch, husch, husch, husch—verschwinden all'!

O weh! Nun sind sie alle fort,
Und keines ist mehr hier am Ort!
Man kann nicht mehr wie sonst ruh'n,
Man muß nun Alles selber thun.

Ein Jeder muß fein
Selbst fleißig sein,
Und kratzen und schaben
Und rennen und traben
Und schneigeln
Und bügeln
Und klopfen und hauen
Und kochen und backen.
Ach, daß es noch wie damals wär'!
Doch kommt die schöne Zeit nicht wieder her.

23. Frühlingsglocken.

Schneeglöckchen thut läutnen,
Kling—ling—ling!
Was hat das zu bedeuten? —
Ei, gar ein lustig Ding!
Der Frühling heut' geboren ward,
Ein Kind der allerschönsten Art;

True, still in a white bed it lies,
And yet its play is wondrous blithe.
So come, birds, from the South along,
Deliver your enchanting song!
Ye sources clear,
Awake and cheer!
Why would you longer tarry? —
Talk with the baby merry!

May-flower lets ring its bell:
Bim, bam, boom!
What does it mean? pray, tell!
O, Spring is bridegroom,
Is to wed with the earth to-day,
In splendor great and proud array.
Come, pink and tulip, waft your flag
Of brightest colors, do not lag!
Ye, rose and lily, white and red,
Ye shall be bridesmaids, when they wed!
Ye butterflies,
Colored and nice,
Shall lead the dance as swains;
Birds sing orchestral strains!

Blue-bell lets ring its bell
Bim—bim—bing!
What does it mean? pray, tell!
Alas, a sorry thing!
To-night from us takes leave the Spring,—
A serenade is what they bring.
Glow-worms a torch-procession keep,
The woods will sigh, the brooks will weep;
The nightingales will intonate
In every bush, in every glade
Their sad adieu:
Spring, come anew!
We loved you all sincerely,
We wooed you all so dearly!.

Zwar liegt es noch im weißen Bett,
Doch spielt es schon so wundernett.
Drum kommt, ihr Vögel, aus dem Süd
Und bringet neue Lieder mit!
Ihr Quellen all, erwacht im Thal!
Was soll das lange Zaudern?
Sollt mit dem Kinde plaudern!

Maiglöckchen thut läutnen:
Bim—bam—bam!
Was hat das zu bedeuten?—
Frühling ist Bräutigam!
Macht Hochzeit mit der Erde heut'
Mit großer Pracht und Festlichkeit.
Wohlauf denn, Nelk' und Tulipan,
Und schwenkt die bunte Hochzeitsfahn'!
Du Ros' und Lilie, schmücket euch—
Brantungfern sollt ihr werden gleich.
Ihr Schmetterling'
Sollt bunt und flink
Den Hochzeitsreigen führen,
Die Vögel musizieren.

Blauglöckchen thut läuten:
Bim—bim—bim!
Was hat das zu bedeuten?—
Ach, das ist gar zu schlimm!
Heut' Nacht der Frühling scheiden muß,
Drum bringt man ihm den Abschiedsgruß.
Glühwürmchen ziehn mit Lichtern hell,
Es rauscht der Wald, es klagt der Quell,
Dazwischen singt mit süßem Schall
Aus jedem Busch die Nachtigall
Und wird ihr Lied
Sobald nicht müd'.
Ist auch der Frühling schon ferne—
Sie hatten ihn alle so gerne!

24. Der Schmetterling.

Du eitler, blunter Schmetterling,
Du bist doch ein recht armes Ding !
Was bildest du dir ein ?
Wo ist dein Vater und Mütterlein ?
Die hast du beide nicht,
Du armer, eitler Wicht !
Hast Bruder nicht, noch Schwester,
Nicht Onkel und Vetter, mein Bester,
Hast keine lieben Kinderlein,
Die du wol könntest warten fein.
Auch lebst du ein paar Tage nur,
Bist dann verschwunden ohne Spur.
Mit aller deiner Münsterkeit,
Mit deinem schönen Farbensleid —
Ich täusche mit dir nimmermehr,
Und wenn dein Honig noch süßer wär' !

25. Die Bleisoldaten (für Knaben).

Geht, garst'ge Bleisoldaten !
Wie seid ihr steif und krumm,
Verbogen, stumm und dummi,
Seid schlechte Kameraden !
Wie man euch stellt, so bleibt ihr stehn;
Ihr röhrt euch nicht, soll's vorwärts gehn
Zu kriegerischen Thaten.
Ihr könnt nicht schießen, stechen, hau'n,
Man kriegt es satt, euch anzuschau'n.
Kommt her, Fritz, Wilhelm, Karl und Franz,
Georg und August, Kunz und Hans !
Und als' ihr andern Zingen, all' !
Jetzt bin ich euer General !

Nehmt statt der Flinte einen Stock,
Wir brauchen keinen bunten Rock,
Nur von Papiere einen Hut.
Nun paßt schön auf und folgt mir gut,
Und wenn ich rufe : eins, zwei, drei,
Geht Feuer ! macht ein groß Geschrei
Mit Piff und Puff, mit Ach und Krach !
Dann lauft mir all zusammen nach !
Nun vorwärts, Kameraden,
Jetzt spielen wir Soldaten !

CHILD-LIKE TALES.

(*Please to note what is said on them in the Introduction.*)

1. *The smart Starling.*

A thirsty starling wished to drink. Before him there was a jar with some water in it. But with his short beak he could not get at it. He tried to break the jar with his beak—in vain,—it was too hard. He tried to overturn the jar; but he was too weak for that. Being, however, firmly resolved upon drinking, he reflected how he could bring it about. Thus he hit upon a good idea, at last. He gathered many small pebbles, threw them into the jar, so that the water therein rose, and at last he could reach it with his beak.

2. *The wrangling Goats.*

Two goats arrived at the same time on a narrow bridge that led over a deep chasm. They met each other in the middle and found the bridge not wide enough for them to pass. Each called out to the other that she should turn about and give way; but neither would do it. Each threatened blows and showed her horns. And as neither would yield, they came at last to heavy blows, and both tumbled over the bridge down into the deep gorge, where they lay with broken limbs.

3. *The Lion and the Mouse.*

A lion was sleeping in his den, when a little mouse, playing right above him, fell on his nose. He awoke and caught the mouse, and he was about eating it up, when it begged for life

Kindliche Erzählungen.

1. Der gescheute Staar.

Ein durstiger Staar wollte trinken. Vor ihm war ein Krug mit etwas Wasser darin. Aber mit seinem kurzen Schnabel konnte er nicht dazu kommen. Er versuchte den Krug mit seinem Schnabel zu zerbrechen — umsonst, er war zu hart. Er suchte den Krug umzuwerfen; aber er war zu schwach dazu. Da er jedoch fest entschlossen war zu trinken, so dachte er nach, wie er es zuwege bringen könnte. Dabei kam er zuletzt auf einen guten Gedanken. Er sammelte viele Steinchen, warf sie in die Flasche, so daß das Wasser darin stieg, und endlich konnte er es mit dem Schnabel erreichen. ●

2. Die zänkischen Ziegen.

Zwei Ziegen kamen zu gleicher Zeit auf einer schmalen Brücke an, die über einen tiefen Abgrund führte. Sie trafen sich auf der Mitte und fanden die Brücke nicht breit genug, um einander auszuweichen. Jede rief der anderen zu, sie sollte umkehren und den Weg freigeben; aber keine wollte es. Jede drohte mit Stoßen und wies ihre Hörner. Und da keine nachgeben mochte, kamen sie zuletzt in einen schweren Kampf und sie stürzten beide von der Brücke tief hinab in den Schlund, wo sie mit gebrochenen Gliedern liegen blieben.

3. Der Löwe und die Maus.

Ein Löwe schlief in seiner Höhle, als ein Mäuschen, das grad über ihm spielte, ihm auf die Nase fiel. Er erwachte und haschte die Maus und wollte sie eben auffressen, als sie um ihr Leben und ihre Freiheit

and freedom. "Look," said the mouse, "how small I am—too poor a meal for you! It would be no honor for you to kill a little mouse, and I might, at some time, be useful to you and do you some good."

"What good can you do me?" said the lion haughtily. "But I grant you life and freedom, because it would be mean for me to kill you."

The mouse ran away full of joy. Shortly after the lion fell into the net of a hunter, could not get out again and roared so that the woods resounded. Then the grateful little mouse came and gnawed diligently at the cords and ropes, till it set the lion free.

4. The Swallows and the Sparrow.

There was a swallow who had built her nest beneath a roof, meaning to rear therein her children from year to year. In the fall she flew away with others to a warm country, and when they came back in the spring, she found her nest taken up by a sparrow. This lazy fellow would not build himself a nest and so rather settled in the empty swallow's nest. She flew before it and begged: "Peep, peep, Mr. Sparrow, make room for me, I have made that nest for my own brood." He answered: "Go your ways, now I am in." She begged a long while to no purpose; he threatened her with his sharp bill. The poor swallow flew away with a sad heart. But as she found other swallows, and told them her tale, they all said: "We must punish that impudent sparrow!" And they took loam in their bills and flew to the nest and shut its opening up with the loam, so that the sparrow could not get out and had to die of hunger.

5. The proud Frog.

A herd of cattle was feeding in a meadow. A big ox approached a swamp in the neighborhood. The frogs in the swamp saw him and cried: "Oh what a big fellow!"—But one

bat. „Sieh doch,“ sagte sie, „wie klein ich bin, eine zu kleine Mahlzeit für dich. Es wäre dir keine Ehre, ein Mäuschen zu tödten, und ich könnte noch einmal dir dankbar sein und dir Gutes thun.“

„Was für Gutes könneſt du mir erzeigen?“ sagte der Löwe hochmuthig. Aber ich ſchenke dir Leben und Freiheit, weil es mir eine Schande wäre, dich zu tödten.“

Die Maus räumte froh davon. Aber bald darauf fiel der Löwe in die Schlingen des Jägers, konnte nicht wieder heraus und brüllte, daß der Wald wiederhallte. Da kam das dankbare Mäuschen, und nagte fleißig an den Seilen und Stricken, bis er wieder frei war.

4. Die Schwalben und der Sperling.

Es war einmal eine Schwalbe, die hatte ihr Nest unter einem Dache gebaut und gedachte darin Jahr für Jahr ihre Jungen großzuziehen. Im Herbst flog sie weg mit den andern in ein warmes Land, und wie sie im Frühling wiederkehrte, fand sie ihr Nest von einem Sperling eingenommen. Dieser faule Burſche hatte sich nicht selber ein Nest bauen wollen, ſondern lieber in dem leeren Schwalben-neste ſich ansiedeln. Sie flog davor hin und bat: „Piep, piep, Herr Sperling, mach' Platz für mich, das Nest hab' ich mir für meine Brut gemacht.“ Er antwortete: „Geh deiner Wege, jetzt bin ich darin.“ Sie bat eine lange Weile umsonst; er drohte ihr mit ſeinem ſcharfen Schnabel. Die arme Schwalbe flog mit traurigem Herzen fort. Aber da ſie andere Schwalben fand und ihnen ihre Geschichte erzählte, sagten ſie alle: „Wir müssen den frechen Spatz ſtrafen.“ Und ſie nahmen Lehm in ihre Schnäbel und flogen an das Nest und klebten die Öffnung mit Lehm zu, daß der Sperling nicht herauskonnte, ſondern vor Hunger sterben mußte.

5. Der stolze Frosch.

Eine Heerde Vieh weidete auf einer Wiese. Ein großer Ochse nahte ſich einem Sumpfe in der Nachbarschaft. Die Frösche im Sumpfe sahen ihn und riefen: „O, was für ein großer Kerl! — Aber

of the frogs boasted: "I can make myself quite as big." His comrades laughed at him. He was vexed at their mockery and said: "I will prove it to you." So he blew himself out powerfully. "Am I now as big?"—"No, far from it!"—"Well then", said he, "but now!" He blew himself out more yet. "But now I am as big, am I not?"—"No, not by a great deal!"—"Well, now I shall become as big"—and he blew and blew—and—burst!

6. *The Monkey.*

A rich man kept a monkey about him. Once when he had shaved himself, he had to leave the room for a while and forgot to lay the razor aside. The monkey now thought his chance had come, stood upright before the looking-glass, besmeared his face with soap, made grimaces and began to shave himself. But being a bad hand at that business—he cut his cheeks and lips so badly that his master heard his cries, took the razor away from him and wiped off the blood which was running freely over his face.

7. *The Bear and the Children.*

Down below in the inn the keeper of a tame dancing-bear sat at his supper. Browny was outside, tied to a post,—poor Brown who looks grim, but is not so bad after all. Up in the garret there were three young children playing; the oldest was perhaps six, the youngest no more than two years old.

Plump! plump! up-stairs there came something; who could that be? The door flew open—Bruin it was, shaggy Bruin! Time had grown long to him while standing in the yard, and he had found his way up-stairs. The children were so frightened at the big beast, that they hid away in nooks; but he found them, snuffed at them with his snout doing them no harm.

einer der Frösche prahlte: „Ich kann mich eben so groß machen.“ Seine Kameraden lachten ihn aus. Er ärgerte sich über ihren Spott und sagte: „Ich will es euch sogleich beweisen.“ Also blies er sich gewaltig auf. „Bin ich nicht eben so groß?“ — „Nein, noch lange nicht!“ — „Nun denn,“ sagte er, „aber jetzt?“ Er blies sich noch mehr auf. „Aber jetzt bin ich doch eben so groß?“ — „Nein, beiweitem nicht!“ — „Nun gut, jetzt will ich so groß werden“ — und er blies und blies — und — zerbarst.

6. Der Affe.

Ein reicher Mann hielt einen Affen bei sich. Einmal, als er sich rasiert hatte, mußte er auf eine Weile das Zimmer verlassen und vergaß, das Messer wegzulegen. Der Affe dachte, das wäre eine prächtige Gelegenheit für ihn; er stellte sich gerade vor den Spiegel, seifte sein Gesicht ein, schnitt kluge Gesichter und begann sich zu rasiiren. Aber da er darin nicht geübt war, zerschnitt er sich Backen und Lippen so hämmerschlich, daß der Herr sein Geschrei hörte, ihm das Messer nahm und ihm das Blut abwischte, welches über sein Gesicht strömte.

7. Der Bär und die Kinder.

Unten in der Wirthsstube saß der Bärenführer und aß sein Abendessen. Braun stand draußen, an einen Pfahl gebunden, — der arme Tanzbär, der so grimmig aussieht, aber lange nicht so schlimm ist. Oben in der Dachstube spielten drei kleine Kinder; das älteste war vielleicht sechs, das jüngste nicht mehr als zwei Jahre alt.

Platsch, platsch! kam es die Treppe heraus; wer mochte das sein? — Die Thüre sprang auf — es war der Bär, der gewaltige Bär! Er hatte sich gelangweilt, da unten im Hofe zu stehen, und er hatte nun den Weg die Treppe heraus gefunden. Die Kinder waren über das große Thier so erschrocken, daß sie sich in die Winkel verkrochen; aber er fand sie, beschnüffelte sie mit der Schnauze, that ihnen aber nichts.

“Why! that’s a big dog”, they thought and stroked him. He lay down on the floor, and the small boy rolled over him and hid his curly head in his woolly fur. Now the oldest boy took his drum and made a loud noise with it, and the bear rose on his hindlegs to dance—how grand! Each boy took his little rifle, the bear got one also—he held it upright—what a pretty comrade! and now they marched: “One, two, three!”

And just then in came their mamma, looking after her children. Oh, what a fright for her!—And the keeper of the bear came too to take him down. But the smallest boy said: “Ma, we are playing soldiers!”

8. *The Children and the Peaches.*

A father bought five peaches, the largest and finest to be seen, and gave one to each of his four boys, and the fifth to Mamma.

In the evening he asked them what they had done with their peaches, and how they liked them.

“I ate mine and threw the stone away,” said Charley, the youngest. “Oh how nice it tasted!”

“I ate mine,” said the second, “and planted the stone in the garden to have a peach-tree from it.”

“I sold mine for five cents to a boy,” said the third, and picked up the stone which brother Charles had cast away, cracked it and found a sweet kernel in it.”

“I carried mine to sick Godfried, the neighbor’s son, who has so long been bed-ridden, and ran away fast,” said Edward bashfully.

“Now tell me who has made the best use of his peach?” asked the father.

(And the other three called out: “Brother Edward has.”)

NOTE. The answer in parenthesis should not be told by the teacher, but extracted from the children. Likewise they should be made to guess what the father may have said to the youngest, to-wit, that he had done well enough for so small a boy; and what to the second, to-wit, that he had done

„Das ist sicher ein großer Hund,“ dachten sie und streichelten ihn. Er legte sich auf den Fußboden, und der kleine Knabe wälzte sich oben drauf und spielte Versteck mit dem Vockenkopf im dichten Pelze. Nun nahm der Neleste die Trommel, machte lautem Lärm darauf, und der Bär erhob sich auf die Hinterschüsse zum Tanzen; das war allerliebst! Jeder Knabe nahm sein Gewehr, der Bär müßte auch eins haben und hielt es ordentlich fest — das war ein prächtiger Kamerad, und nun gingen sie: „eins, zwei, drei!“

Da kam die Mutter, die nach ihren Kindern sah. Ach, wie war sie erschrocken! Und der Bärenführer kam und nahm ihn mit. Aber der kleinste Junge rief: „Mama, wir spielten nur Soldaten!“

8. Die Kinder und die Pfirsichen.

Ein Vater kaufte fünf Pfirsichen, die größten und schönsten, die man sehen konnte, und gab jedem seiner vier Knaben eine und die fünfte der Mama.

Am Abend fragte er sie, was sie mit ihren Pfirsichen gemacht, und wie sie geschmeckt hätten.

„Ich habe meine gegessen und den Stein weggeworfen,“ sagte Karlchen, der jüngste. „O wie süß sie schmeckte!“

„Ich habe meine gegessen und den Stein im Garten gepflanzt, um einen Baum daraus zu ziehen,“ sagte der zweite.

„Ich hab' meine für fünf Cents an einen Jungen verkauft,“ sagte der dritte, und den Stein aufgehoben, den Bruder Karl weggeworfen hatte, ihn zerknackt und den süßen Kern darin gegessen.“

„Ich hab' meine dem kranken Gottfried, dem Nachbarssohne, hingetragen, der so lange schon im Bette liegt, und bin schnell fortgegangen,“ sagte Eduard verschämt.

„Nun sollt ihr mir sagen, wer den besten Gebrauch von seiner Pfirsche gemacht hat,“ fragt der Vater.

(Und die andern drei riefen: „Das hat Bruder Eduard gethan.“)

still better; and to the third, to-wit, that he should beware of avarice, greediness etc. And a few of the best pupils may be able to point out something like good reasons for these judgments.

9. ***Generosity.***

An old lion lay dying in the dust. Many animals whom he had frightened or harmed, when he was still powerful, stood around him and rejoiced that they soon would get rid of him and live in peace. But the fox went in his joy so far as to sneer at him; the wolf spat in his face; the ox gave him a goad with his horns, the boar with his tusks, and the ass kicked him with his hoofs.

“Will you not,” asked the ass of the horse that stood aside, “give him also a last kick, to settle old scores with him?”

“No,” said the noble horse, “it would be mean to attack one who cannot help himself.”

10. ***The Traveler and the Spring.***

A traveler came to a fresh cool spring. He was very warm from walking and hoped to refresh himself and to gather new strength for his journey. But the cold water hurt him, and he felt sick. “Oh thou poisonous water!” cried he, “who could have thought that of thee?”—“I a poison?” said the spring. “Look how fresh and green I make all the grass and herbs which I water. Is it not your own fault if you are hurt by me?”

NOTE. Ask why the water hurt the traveler, and explain that sudden cold after heat, and likewise, a sudden heat after cold must hurt the body—not why?—this would be unintelligible to small children. You may also point out that the traveler was ungrateful; but you ought to let the pupils find that expression and render that judgment, giving an example of an ungrateful child who ate his whole cake at once, in spite of his mother's warning, and then accused her of having given him a bad cake, because he felt nausea.

11. ***Wolf, Fox and Man.***

Once upon a time a fox met a wolf, and they talked together, and the fox could not find words enough to tell how strong Man was. No beast, said he, could withstand him. The wolf found this laughable. “Show me a man,” said he, “and I will make him feel my strength, and he shall be beaten.”

9. Edelmuth.

Ein alter Löwe lag sterbend im Staube. Viele Thiere, die er erschreckt oder mißhandelt hatte, als er noch bei Kräften war, standen um ihn her und frohlockten, daß sie ihn nun bald los seien und in Frieden leben würden. Aber der Fuchs ging in seiner Freude soweit, daß er ihn verhöhnte; der Wolf spie ihm ins Angesicht; der Ochs gab ihm einen Stoß mit den Hörnern, der Eber mit den Eckzähnen und der Esel schlug ihn mit den Hufen.

„Willst du nicht,“ fragte der Esel das Pferd, das dabei stand, „ihm auch einen letzten Schlag geben, um deine alte Rechnung mit ihm quitt zu machen?“

„Nein,“ sagte das edle Pferd, „es wäre gemein, Einen anzugreifen, der sich nicht wehren kann.

10. Der Reisende und die Quelle.

Ein Reisender kam an eine frische, kühle Quelle. Er war sehr erhitzt vom Gehen und hoffte sich zu erfrischen und neue Kräfte auf seinen Weg zu sammeln. Aber das kalte Wasser that ihm Schaden und er fühlte sich krank. „O du giftiges Wasser!“ schrie er, „wer hätte das in dir gesucht!“ — „Ich ein Gift?“ sagte die Quelle. „Sieh nur, wie frisch und grün ich alle Gräser und Kräuter mache, die ich begieße! Ist es nicht deine Schuld, wenn ich dir Schaden thue?“

11. Wolf, Fuchs und Mann.

Einstmal traf der Fuchs den Wolf, und sie schwätzten zusammen, und der Fuchs konnte nicht Worte genug finden, um zu beschreiben, wie stark der Mensch wäre. Nein Thier, sagte er, könne ihm widerstehen. Der Wolf fand dies lächerlich; zeige mir einen Menschen, sagte er, ich will ihm meine Stärke zu fühlen geben, und er soll schlecht wegkommen.

“All right!” said the fox, who wished to play a trick upon the wolf. “I shall come to-morrow morning, take you along and show you a man.

And so he did, and led the wolf out to the highway. Not long after there came a little boy along the road, with his satchel, on his way to school.

“Is this a man?” asked the wolf, and was about going for the boy.

“No, that is to be one,” answered the fox.

After a while an old soldier hobbled that way on his crutches, and the wolf asked again: “Is this a man?”

“Stop!” said the fox, “that has been a man. Just wait a little.”

And then the hunter came, with his rifle on his back and his pouch by his side, and whistled a merry tune.

“Now look!” said the fox, “this is a man; I will take myself off.”

“Coward!” growled the wolf, “you shall see what I shall do with him.” And he sprang forward to fall on the hunter.

“Oh!” said the hunter, “what a pity that I have nothing but small shot in my barrels!” And he took aim at the wolf and gave him a load in his face. And the buckshot tickled the beast mightily; but he moved undauntedly forward.

The hunter now fired off the second barrel, and the wolf howled for pain. But he gathered all his pluck and made an onslaught on the hunter.

The hunter then took out his sword and struck him a couple of sharp blows over his face, right and left, so that his blood ran down over it and filled his eyes. Then the wolf had enough and ran away.

The fox had waited for him and asked: “Now, how did you fare with the man?”—“Alas!” howled the wolf. “I had not thought that man could be so strong. First he took his blow-pipe and blew into it, and I felt a pricking hail in my face. Then he blew in another time, and it was as if it rained sharp pebbles. At last he drew forth a shining rib from his body and cut my face so badly that I had to run away.”

“Do you now see,” said the fox, “what a braggart you are?”

Nun gut! sagte der Fuchs, der dem Wolf einen Streich spielen wollte. Ich komme morgen früh, nehme dich mit und zeige dir einen Menschen.

Und er that das und führte den Wolf heraus an die große Straße. Nicht lange hernach kam ein kleiner Junge des Wegs, den Ranzen auf dem Rücken, und wollte in die Schule.

Ist das ein Mensch? fragte der Wolf und wollte auf den Knaben losgehn.

Nein, das will erst einer werden, antwortete der Fuchs.

Nach einer Weile humpelte ein alter Soldat daher auf seinen Krücken, und der Wolf fragte wieder: Ist das ein Mensch?

Halt! sagte der Fuchs, das ist einer gewesen. Warte nur!

Und dann kam der Jäger, mit der Flinte auf dem Rücken und der Jagdtasche an der Seite, und pfiff ein lustiges Lied.

Nun sieh! sagte der Fuchs, das ist ein Mensch; ich will mich fortmachen.

Feigling! knurrte der Wolf, du sollst sehen, was ich mit ihm anfange. Und er sprang hin, um den Jäger anzugreifen.

Oho! sagte der Jäger, wie schade, daß ich nichts als Schrote in beiden Läufen geladen habe. Und er legte an auf den Wolf und gab ihm eine Ladung in's Gesicht; und das Schrot kitzelte die Bestie gewaltig; aber er rückte mutig vorwärts.

Der Jäger feuerte nun den zweiten Lauf ab, und dem Wolfe ward es grün und gelb vor den Augen. Aber er faßte wieder Muth und machte einen Angriff auf ihn.

Da zog der Jäger seinen Hirschfänger heraus und zog ihm ein paar scharfe Hiebe rechts und links über das Gesicht, daß das Blut herabließ und ihm die Augen füllte. Da hatte der Wolf genug und nahm Reißaus.

Der Fuchs hatte auf ihn gewartet und frug: Nun, wie bist du mit dem Menschen fertig geworden? — Ach! heulte der Wolf. Ich hätte nicht gedacht, daß der Mensch so stark wäre! Erst nahm er sein Blasrohr und blies hinein, und ich fühlte einen stechenden Hagel im Gesicht. Dann blies er wieder hinein, und es war, als ob es scharfe Kiesel regnete. Zuletzt zog er eine blaue Rippe aus dem Leibe und hieb mir damit mein Gesicht blutig, daß ich ausreißen mußte.

Siehst du nun, sagte der Fuchs, was für ein Prahlhans du bist?

12. *The Farmer, his Son and the Donkey.*

A farmer (peasant) went with his son to the city, to make some purchases, and took an unloaded donkey along, to carry the wares home.

A traveler, whom they met on the road, said: "You are foolish to walk, when you have a strong beast of burden that could carry both of you." "He is right," said the farmer, "let us both mount." And so they did.

Another traveler came along and exclaimed: "Shame on you! you overburden that poor beast, while you are strong enough to walk on foot, at least one at a time."

"Well," said the old man, "you may walk along, boy, while I go on horse-back."

After a while they were addressed by a third pedestrian: "Old man, for shame! you make your slender boy tramp along on foot, a healthy big fellow like you!"

"True enough," replied the father; and he mounted his son and walked by his side.

"Lazy youngster!" cried a fourth passenger, "it is unbecoming in you to make that poor old man trundle along. Cannot you relieve him?"

"What now?" said the peasant and shook his head. "We have tried every way and could not please the people."

And they tied the donkey's fore-feet together, and his hind-feet also, put a long pole through and carried the donkey on their shoulders to the city, where everybody laughed at them.

Thus it is, if you try to please everybody!

NOTE. The latter two pieces require a rather advanced sub-class, to be told and repeated with profit.

12. Der Bauer, sein Sohn und der Esel.

Ein Bauer (farmer) ging mit seinem Sohne nach der Stadt, um da Einkäufe zu machen, und nahm einen unbeladenen Esel mit, der die Waaren heimtragen sollte.

Ein Reisender, den sie auf dem Wege trafen, sagte: Ihr seid thöricht, daß ihr geht, wenn ihr ein so starkes Lastthier bei euch habt, das euch beide tragen könnte. — Er hat Recht, sagte der Bauer, laß uns beide aufsteigen. Und sie thaten das.

Da kam ein anderer Wandersmann und schrie: Schämt euch, ihr drückt das arme Thier fast nieder und seid doch stark genug, zu Füße zu gehen, wenigstens Einer auf einmal.

Gut, sagte der Alte, du magst zu Füße gehen, Junge, und ich reite.

Nach einer Weile begegneten sie einem dritten Wanderer; der sagte: Alter, schäme dich, daß du deinen armen Jungen nebenher laufen läßt, und bist doch selber stark und gesund.

Wohl wahr! erwiderte der Vater; er ließ seinen Sohn aufsteigen und ging beiher zu Füße.

Fauler Strick! rief ein vierter Reisender, es schickt sich nicht, daß du den armen Alten da beiher trampeln läßt; kannst du ihn nicht absößen?

Was nun? sagte der Bauer und kratzte sich am Kopfe. Wir haben die Sache auf jede Art versucht, und immer war es den Leuten nicht recht.

Und sie banden dem Esel die Vorderfüße zusammen und die Hinterfüße desgleichen und steckten eine lange Stange durch und trugen den Esel auf den Schultern nach der Stadt, wo sie brav ausgelacht wurden.

So geht's, wenn man's allen Leuten recht machen will.

The Play of Drawing according to Froebel's System.

It is important to show by one example, at least, all the various uses of the Kindergarten Plays (or kinds of Work) and the *method after which they all ought to be taught*, if their full benefit is to be reaped. As an example for this purpose the Play or School of Drawing is here chosen, because it is the most appropriate to illustrate them. It is, of course, impossible to carry a pupil, even during more than three years of Kindergarten, through all the variety of exercises, so as to exhaust the almost infinite variety of "Beautiful, Scientific and Life Forms", that may be produced by the pupil's own creative imagination; but while every pupil ought to understand and practise all of them, some few should be singled out for long continued, manysided and somewhat exhaustive treatment, in order to train every pupil to a love for thoroughness and real labor. Of the few thus to be singled out, none commends itself so much as Drawing, accompanied, after a pupil's seventh year, by Modeling.

It is a fact well known among experienced teachers, that the talent required for the vocation of a competent draftsman, lithographer, engraver, architect, modeler, painter &c. is rare, and that only from five to ten per cent at most of drawing pupils will turn out tolerable in these arts, if the ordinary methods of teaching are followed. Still, there is hardly any vocation in life which would not be considerably benefited by the capacity of its followers to draw skilfully. This great disproportion of the developed talent to its necessity is common to all the Arts. In our present state of education from five to ten per cent seems to be the highest amount yet attained among pupils, of those who are apt to be in time good singers, actors, orators, gymnasts, poets, etc. The case is different with exact Science: in most good schools cases occur, in which

a great majority of a class of learners do credit to their teacher, themselves and, afterward, to their calling in life. The difference between Art and Science consists just in this: that the former requires in its followers, besides a certain degree of intelligence and knowledge, which is indispensable to the "Scientist", a high degree of practical exercise and skill in a number of bodily organs. Every particular science hinges on a limited number of principles; these once mastered with the intellect, and their spirit imbibed — the rest of the science may be acquired by a comparatively short series of mental efforts. Not so with Art; — you may perfectly understand all the principles of a particular art, and be a masterly critic of its performances: but you are, without long and patient practical exercise of your organs according to those principles, as far remote from being an Artist in that line, as a man is from being a master-carpenter, who knows quite well, in theory, how every kind of carpenter's work is made and cannot make any of it.

Therefore, when the advocates of the Kindergarten system maintain, after long years of experience, that they have found means to develop every pupil into a tolerably good, and sometimes an excellent designer — (by "every one" we mean those whose bodily organs necessary for drawing, are not defective) — even experienced teachers unacquainted with this system will incline to be incredulous. But the matter is by no means a miracle. The conditions given, the effects will inevitably follow, if the teacher is what he ought to be. These conditions are, that teaching ought to begin at an early age, when the susceptibilities of the mental and bodily organs are plastic; next that the teaching should inspire the pupil with the greatest possible love for the beautiful, of which the particular art is productive; then that the bodily and mental organs requisite for the art, should be carefully trained by beginning with the simplest exercises, but in such a manner that they produce from the outset something beautiful and correct in its kind, and should, by a studiously graded series of exercises be *just as rapidly* advanced in skill, as nature will allow.

In this series of drawing exercises and their method, we take the liberty of slightly modifying those presented by *Froebel*

himself, who of all teachers was the most anxious that the *spirit* rather than the *letter* of his instructions should be followed. In so modifying his system we are prompted by our own experience as a drawing teacher and by the wants of *larger* Kindergartens, larger than those heretofore established. Our series of exercises is calculated for a course of *two* years at most, in order to give those children, who can no longer attend the Kindergarten, the benefit of the whole system, while the intelligent teacher may, with those pupils who remain for a longer period under her care, expand the series in the manner indicated by us. The drawing material devised by *Froebel* is, from the beginning, a slate and pencil, the former ruled with indelible lines in the form of squares of the size of a quarter inch. Only when the pupils have acquired some skill, he ventures to set them at work on paper ruled with blue square lines, and with a lead pencil. We insist that the very beginning ought to be made with paper and pencil; we do so for ample reasons justified by experience, which will in part be obvious from what is to be stated below. The paper ought first to be dealt out to the pupils in sheets of octavo size, ruled in blue quarter-inch squares (in the lithographed tables the sides are shorter than a quarter of an inch); later, when they no longer spoil their sheets, in books of about 16 sheets each. Each Kindergarten ought to have, hung up along the walls, large diagrams, the exact copies of the figures here given in a full series, but the quarters of an inch magnified into one inch sides or more. — The assistant teachers should keep the pencils pointed, in order to avoid trouble.

As soon as the pupils are, by the exercises of Gifts I, II, III, IV and V, sufficiently developed in the muscles of their arms and hands, the nerves of their eyes and in their attention and sense of beauty, they should be taught to lay out on the square ruled surfaces of their tables regular and symmetrical forms and figures with building blocks, and to invent new and beautiful combinations of the same. Then they will be fully prepared for the first drawing exercises; and this will, on an average, be suitable for children of 5 years of age. The first exercise with Figure 1 will be introduced by a conversation. The teacher

asks the class or sub-class, if they would now like to learn drawing; if they will do their best to learn that art within two years, and to make every figure, every line beautiful. She shows them all the diagrams and how they follow each other, and that the most exquisite drawing is composed with very short lines which any child may draw; that they ought to follow with the pencil the blue lines slowly and from the top of the square to the bottom; that each line ought to be drawn with a light hand and afterwards be thickened and, at the same time, corrected, by going just as lightly again and again over it. All this is taught by questions and answers. In the same way she asks, if they know how to hold their bodies, arms, hands, and fingers, to draw a perpendicular line (they know already what this expression means) and she warns them to sit always squarely before the table, with the body bent over as slightly as possible, their feet perpendicularly down, their soles firmly on the floor, both arms nearly as far as the elbows on the table, their elbows and right hands inclined at a half right angle (they know what a right angle is) towards the edge of the table; their fingers slightly bent (at 45 degrees—which they know not and need not be told, but shown) when the line drawn will of itself be perpendicular.

She now places them in the position prescribed and sets them drawing invisible perpendicular lines with the inverted pencil on the table, till they are all sitting in correct position and moving their pencils perpendicularly. This is indispensable, before paper and the point of the pencil are used. And ever afterwards the correct position and holding of the hand ought to be strictly watched. The two fore-fingers and the thumb ought, in holding the lead pencil, to be as little curved as possible, the hand to rest and to slide onward upon the little finger; the pencil never to be held too firmly. We need not enlarge here upon the reasons for all these directions; they are absolutely necessary, and a reflecting teacher will easily discover why, and make the pupils alive to them.

She asks, what line in Figure 1 they ought to draw first; one or the other of the pupils will give the proper answer; because, if not beginning from the left side, the lines already drawn

would be wiped out; and she adds: likewise because you must always have the finished part of the figure in sight, which would be covered by the hand in the inverted course. She asks: on what square does the first line to be drawn fall? They say on the first blue line, third square from above. So continuing with questions and answers, she teaches them that the second drawn line will go on the second blue line one square upwards, the third on the third blue line again one square farther upwards; that the fourth comes right below the second, with one square's distance between them; the fifth beneath the third with the same interval, and so on. Now she commands them to draw, all at the same time, the first line, pointing at the diagram, and slowly saying: "one, two, three"—the "one" meaning, that the pencil begins above, the "two" that it is moving slowly down, the "three" that it stops below. The teacher may sing a snatch of a tune to these words; or the pupils may do so.

She now examines all the drawings, points out defects and sets her assistant watching the less clever children of the sub-class. Should the first (and so with any subsequent line) be drawn in the wrong place—a thing that ought rarely to happen, if she has in the beginning impressed them all with the importance of their undertaking—the sheet is turned upside down, and the line drawn again; and as soon as the assistant's time allows, the first wrong line (and henceforth every wrong or imperfect one) is wiped out with the rubber. When all the nine lines of Fig. 1 are in this way correctly placed, she grants the class (or sub-class, as the case may be) a few minutes' time to go over each line again and again, improving it and assists them in so doing with advice, rarely, if ever, by making the correction herself. When all the lines are equally long, thick, black, and straight, the drawing lesson is over. A few words of praise to such children as have done everything satisfactorily, will do wonders towards eliciting the greatest attention and care of the pupils. Shortcomings ought not to be ridiculed, or many pupils would at once be discouraged. Cleanliness will almost enjoin itself, because the children strive to perfect something really beautiful. The rubber ought

not to be given into the hands of first beginners. This first drawing is now used for a short Object Lesson, to sharpen imagination. What does the drawing look like?—Nine-pins, rows of trees in alleys, rows of soldiers, etc. Would a row of trees or soldiers look well, if they were not equally distant from one another, not equally tall, stout, straight and uniform? How do they like drawing?— Do they not wish to do always as well, that they soon may be able to take a sheet full of clean, neat figures home to their parents as a present?—Then the pupils are directed to place their sheets carefully away, each in his drawer; or the teacher collects them.

The pupils will at once be deeply interested in this kind of exercise. They now can produce something really beautiful. The sheet of drawing paper will rarely be soiled or wrinkled by them, the point of the pencil rarely broken off; every succeeding figure, to go on the same sheet, will be drawn with the same care, lest all labor already spent upon it, may have been in vain—in short, they are imbued with a sense of beauty, order and system, *created* by themselves. After the third or fourth lesson—each devoted to only *one* figure—the explanations before the beginning of the drawing may be considerably shortened, but the rhythmical drawing at the command of the teacher ought to continue up to the ninth or tenth figure and lesson, when the better pupils may be left to themselves, and the rhythmical drawing be carried on exclusively with the feebler ones for some time yet.

Some pupils fail in their first attempts, because the muscles of their hands and fingers are too feeble or too nervous. The gymnastic exercises, calculated to rapidly cure this defect, consist in alternately opening and shutting the hands, spreading and closing the fingers, bending the hand at the wrist at right angles to the fore-arm and back, and fingering piano exercises upon a table—all of these exercises to be carried out with stiffened arms, held out horizontally, and with a real exertion of all the force that can be wielded, but never to complete exhaustion. The pupils after having been carefully shown how to practise them, will now continue them at home and elsewhere with a will, because they subserve a purpose endeared

to them, while they would otherwise consider them tedious and even ludicrous. Other pupils fail at first, because their sight is not sufficiently exercised in correctly gauging length, width and distance. They may be exempted from drawing, until their sight is improved by the plays of the first five Gifts, except such as show great earnestness of purpose to learn drawing. In this case the plays just mentioned and the square ruled paper may help them to rapidly strengthen their symmetrical sight, and the teacher may assist them in their efforts, by giving each an octavo sheet of paper to be filled under the inspection of the assistants with the exercises represented on Table XI by Fig. 1 and 2.

The figures just mentioned are not intended for all the class, only for the earnest but feeble learners on the one hand, and on the other hand for voluntary practice at home, and in moments of leisure at school by the rest of the class. Not only would the course of drawing lessons be unnecessarily extended (and it is an important rule, that no step forwards should be retarded, which is duly prepared, in order to keep the interest of the pupils in the subject always unflagging) but those very lines are of constant occurrence in figures of higher grades and offer opportunities for continued exercise. We shall henceforth call Supplementary Exercises all those given in Tables XI—XVI, which are not necessary for the whole class, but voluntary, or calculated to bring up the rear of stragglers with earnest will but feeble powers, in extra helping lessons under the guidance of an assistant teacher.

The conversation before, during and after every drawing exercise (and likewise during every Kindergarten Play) subserves a manifold purpose. It makes the children fully attentive to what they are doing and interests them in the exercise. It gives appropriate advice for correct execution of the practice and *prevents* blunders instead of *correcting* them. It informs the pupils of the law on which each figure is constructed and thereby develops the power of Invention, creative Imagination, which consists in evolving by gradual changes of the law an immense variety of figures and forms, all regular.

Of the latter purpose we have to speak somewhat more ex-

tensively. Every one of *Froebel's Plays* is intended to develop one law out of another, chiefly by placing side by side, first Opposites and then their Combinations in forms of a higher order. Thus Fig. 2 may be considered as the Opposite to Fig. 1, the lines there composing an erect quadrangle, here a recumbent one. There the rows are obliquely, here perpendicularly placed under one another, each, however, at the distance of one square from another. Figs. 3—5 are different Combinations of these two Opposites, each upon a different law which the child may be made to express in its own words. For instance: in Fig. 3 the first figure is cut lengthwise into halves placed together invertedly, the whole forming a recumbent quadrangle (the children will call it a lying quadrangle) and leaving two hollow spaces in form of triangles. Fig. 4 is a Combination of 1 and 3. Fig. 5, resembling layers of bricks in walls, combines alternating perpendicularly, the Opposite to 2. Fig. 6 is Fig. 3 repeated by doubling the elements and placing them in pairs. By thus guiding the pupil to find out the law on which the regularity of the figure is based, and to find the Opposite and the Combinations possible of the two laws, his spirit of Invention is invited to self-activity. The abler learners who have finished their lesson before the rest of the class, will be called upon to invent new forms of Beauty, and will more or less succeed in following the given hints. The rest of the class must be still further guided toward a change of law.

Suppose you wish them to invent Fig. 7. You say: I give you 7 by 7 squares to enlarge Fig. 1. Where will you begin?—In the middle row of squares; on the first blue line to the left. He will easily find where to place the lines of the left half of the figure, and may now be directed by a few hints to complete the right half of it. Or, if Fig. 8 is to be invented, you advise him to draw a cross within the hollow space of Fig. 7; by experimenting he will find that impossible except as shown in the figure.

Those who incline to the view that this kind of exercises may be too difficult for the age for which they are intended, lose sight of the fact, that all the previous Plays of Gifts 3, 4 and 5 have already developed the power of Invention to a con-

siderable degree by applying, in a yet simpler and easier manner, the Principle of Opposition and Combination; and that the language to which they are here treated (such as that of Octagons, Triangles, Oblique lines, Squares, etc.), is already familiar to them. Besides, the enthusiasm of even young children for drawing will aid in overcoming every obstacle. Says *Froebel*: “Drawing is one of the most effective means of forming the mind and of the very highest importance for even tenderest childhood, because it allows the child to represent creatively its imaginings with the most slender effort at overcoming matter and the least physical exertion, and, therefore easiest and most rapid. It thus prepares an appropriate use of the entire creative power of Man, enriches the mind and feelings with clear notions, and with true and beautiful ideas, the foundation of all happiness.”

Thus far the pupils have only learned to draw perpendicular lines of the length of a quarter of an inch. As soon as they can do that neatly, it is safe to lead them on to draw lines of half an inch, three quarters, and a whole inch in length. By questions and answers they find that this is to be effected by joining lines of a quarter inch in two, three, four separate movements of the hand, thin lines at first, which are gradually thickened and blackened in going over them again and again, till they can draw in one movement lines half or a whole inch long. In this way Figure 9 is formed, which they will compare to a Right-angled Triangle. Figure 10 is the Opposite to it, a hanging instead of standing Triangle, the larger lines beginning from left to right, while in Figure 9 the smaller ones led, the larger followed. Figures 11 and 12 are Opposites to 9 and 10, Figures 17—22 are various Combinations of the Opposites, which may be in a thousand ways varied. Instead of continuing these exercises with long lines for a great length of time, as is done in most Kindergartens, a practice for which there is later opportunity without limits, and which, at this age, would necessitate over-exertion, we go, with Figures 23 and 24, over to a new kind of exercise, to-wit, the drawing of parallels *within* the squares, at the distances of a half, and of a quarter of a square from the blue lines; and in Figures 25 and 30

we continue this exercise, combining it with previous elements. Upon the laws underlying these figures, again an immense number of variations, according to Opposition and Combination, might be constructed and may be invented by the pupils; but we cannot afford to encumber our course with following them out. We must confine ourselves to the most beautiful figures that may in this way be produced.

The sight of the pupils is now so far improved, that they may draw quarter-inch lines across a blue line, as appears in Figures 19, 25, 30, which practice enables them to compose figures akin to curves (circles, ovals), with such unwieldy things as straight lines are, and gives them great pleasure and scope for invention. In directing their efforts to this aim, the principle of Opposites and its Combinations is again invoked. Thus Figure 31 is the Opposite to 25, a lengthy oval, and to 32, a standing, somewhat shorter oval; while 23, representing a rhomb, is another Opposite to the oval and combined, besides, with former elements. Thus Figure 30, a circle, is the Opposite of 34, a "lying" square with a standing square within, and Fig. 33, a "lying" square with a circle within, a Combination of the two.

We have spent so much time on perpendicular lines, before introducing the horizontal, because the latter is, indeed, much more difficult for children. To draw them, requires another position of elbow and right hand. The elbow is drawn back from the table; only about the foremost half of the fore-arm rests on the table, and the wrist is now the supporting part of the hand, which, however, in gliding along, is guided by the little finger. These positions must, again, be well practised without paper, and with the inverted pencil, before commencing the real drawing. For the pupil ought to produce from the beginning, as far as possible, none but perfect lines. His sense of beauty must not be marred, he must not be accustomed to be satisfied with imperfect creations.

Now we might again keep the pupils for a great length of time engaged in drawing nothing but horizontal lines, such as Supplementary Figures 3—7 (Table XII.) show; but this would, for reasons already stated, be a waste of time and force. The

pupil ought to climb a new round of the ladder of progress, as soon as he is fully prepared for it, so that his interest in the exercises may always be kept fresh, and that he may feel his powers constantly growing. These Supplementary exercises are for the stragglers, or for voluntary work. We proceed, in the regular course, to the composition of perpendicular and horizontal lines, first of quarter-inch sides.

In Fig. 35 right angles appear in all the four positions possible, they being Opposites, and the square in the middle being the Combination thereof, which the pupils are to find out for themselves, after the Diagram has been removed from the wall. Figures 41, 42, 43, 45 are Life Forms, different kinds of crosses, the rest are Forms of Beauty. This Exercise may be continued with Supplementary Figures 19, 26, 49 (Table XIII, XIV, XVI), as before directed.

With Figs. 49, 50, 53—54 a series of Forms of Knowledge begins subservient to Geometrical Object Lessons. Here the pupils first learn what a Diagonal is, and that it cuts regular parallelograms into halves; what an Oblong is, and that the Parallels which cut the Squares or Oblongs perpendicularly and horizontally into halves, may be called Diameters (this is done for convenience sake); that each Diagonal halves the other and the two Diameters; that the intersecting point is called *Centre* or *Centre of Gravity* (what the latter expression means, is shown by balancing a square and an oblong wooden tablet on the top of a pin or lead pencil, and by hanging it up, by means of a pin and a thread in equipoise). All scientific lore is kept aloof in teaching this—the demonstration, that Diameters and Diagonals halve the figures, is given in two ways: first by counting up the little squares or their parts, which each half contains, and showing the sums to be equal; next by folding right-angled papers and showing that the halves cover each other. In the same way Fig. 71, and the truth therein, shown, is illustrated: to wit, that a standing square inscribed in a ‘‘lying’’ (recumbent) square covers half its space, and that the reverse is just as true, which the pupil is led to find out himself. Figs. 53 b and 73 illustrate the fact, that, if the side of a square is double the length of another, its square is four

times as large, which again must be demonstrated and expressed in the pupil's own words, by counting the sums of the little squares and folding square pieces of paper. Thus the pupil himself *invents* Geometrical Theorems and Definitions, and their Corollaries.

These important truths are thus learned by questions and answers, frequently repeated during the exercises with Figs. 55, 56, 59, 60—64, 66, 68, 69, 75—79, etc., which are Forms of Beauty, and with Figs. 57, 81, 83, 84, 90, etc., which are Forms of Life, and Figs. 65, 67, 73 and 74, which are Forms of Knowledge. In 65 and 101 the fact is embodied and discovered by the pupils, that an Oblong of 3×5 lengths (of a quarter-inch), contains 15, and one of 1×3 lengths 3 quarter-inch-squares; and in 74, that the law here embodied holds good as well of Rhombs. By multiplying this kind of examples the pupils learn not only part of the Multiplication Table in a way never to forget it; but they will, at last, perceive also the law of the Powers of whole numbers and Fractions, all without scientific knowledge. Fig. 95 continues this exercise, applying the knowledge gained with Rectangles to Rhombs.

Meanwhile the pupils have learned how to draw Oblique Lines (they call them "slanting"). The preparation for the practice gives the following directions: to draw a Diagonal in a Square from the lower left to the upper right angle, the elbow ought to lie on the table, fore-arm and hand in a straight line and at right angles to the line to be drawn—(the Diagonal ought to cross all the intersecting points or Vertices). To draw a Diagonal from the upper left to the lower right angle, the body ought to move nearer to the table, the fore-arm to be parallel with the edge of the table and upon it, the fingers to be at right angles with hand and arm. This again is practised without paper and with pencil inverted, before drawing is begun. In all Geometrical figures the lines ought to be thin and, if necessary, afterwards corrected without thickening them, by applying a ruler of folded paper. *Froebel* calls Diagonals of squares "Oblique Lines of the First Order," those of Oblongs, the proportion of whose sides is 2 to 3, or 3 to 4, or 4 to 5, etc., "Oblique Lines of the Second Order;" those of Oblongs,

whose sides are 2 to 4, or 3 to 5, or 5 to 7, "Oblique Lines of the Third Order," etc., etc. Those of the Second, Third, Fourth orders are more difficult, whenever they are to be drawn from the hand towards the arm. For this reason, and because the pupil's health might be endangered, by leaning with his body too far forward, he may be allowed—*but solely in this case*—to alter the parallel position of his drawing sheet, or book, to the edge of the table, into a slanting position.

We can now leave the future drawing teacher to her own wits to find out the way, in which the production of the rest of the Forms of Beauty and Life is guided and turned to account in various directions. The curved lines, when they first appear, are well prepared by the Regular Polygons, and the Regular "Eightsider" or "Sixteensider" is always (in the beginning) first laid out, before the little curves are attempted. The position and movement are in all cases the same, as the Arc of the curve would require. The pupils (now on an average $6\frac{1}{2}$ or 7 years of age) will rapidly learn on what Vertex or Centre of what little square each angle of the Perimeter of each Polygon will have to be placed, and acquire a practical skill in symmetry, which renders the teacher's assistance less and less necessary. She will, however, not fail to extract, in each new problem, by questions and answers, the consciousness of the pupil of *what* he is doing, and *how*.

We may conclude, in this respect, with the remark that a distinction between thick and thin lines within the same figure appears only from Fig. 112 to the end. It ought, for obvious reasons, not to be introduced in any earlier stage of development, but thenceforth it ought to be adhered to in *every* Form of Beauty. After the lesson 142 (each figure fills one lesson, except so far as Supplementary Exercises are concerned) the pupil will, almost without guidance, learn correct Shading and Drawing from Nature, if the directions thus far given have been faithfully observed—at least in their spirit.

As to the rest of the Forms of Science, we confine ourselves to a few other remarks. They embody almost all the elementary truths of the Geometry of Planes in the manner of Object Lessons, and prepare the mind for the scientific study of

Geometry in its later stages in such a manner, that no boy, nor even any girl (for girls are much less inclined to this abstract study) can help understanding the science perfectly. The pupils acquire all the facts, laws and truths of Plane Geometry (and even the simplest of those relating to Geometry of Solids) long before the same are invested with Axioms, Definitions, Theorems, Demonstrations, etc. They know the *things* and can *tell*, or at least *show* them, without applying always the appropriate technical terms: enough that they learn how to express tolerably Definitions of all the lines and principal regular bodies and figures. In this they are aided in many ways by the contemporaneous exercises contained in the rest of the Plays, especially that of Folding paper. It is almost superfluous to add that Fig. 98 embodies the truth, that Triangles of equal bases cover space in proportion to their height; while Fig. 102 applies this truth and its Opposite to Parallelograms; and that Figs. 99 and 100 show the Definition and qualities of Similar Triangles. But it must be mentioned that Fig. 103 shows a way for the construction, without the aid of circle or compass, of a Regular Pentagon. Beginning with the Base, which is 6 squares through, and erecting the Perpendicular, which measures four quarter inches, the latter need only be prolonged by five quarter inches, to show where the two upper slanting sides of the Pentagon will converge; the two missing points of intersection, to which the two lower slanting sides must be drawn, lie each in the middle of a square, the fifth at the right and left from the Perpendicular, and the sixth from the base upwards. It is obvious that this is the time to elicit from the children that all the Triangles, formed by lines from the centre to the angles at the Perimeter, are equal, and that by prolongation of these "Radii" Perpendiculars are let fall on the opposite sides, which cut each triangle into two equal triangles. The children may, at this stage, be so guided as to find out where to place the centre of any Regular Polygon, if it is not given; that each Regular Polygon has its angles in the Circumference of a Circle, and what Radii are. They may be made to know the fact, without yet finding the correct words for it; but it is necessary that in

all learning they should know the *things* first, the *names* afterwards. The drawing of a Regular Heptagon, as in Fig. 104, is similar; the base side is the length of three little squares, the perpendicular of $3\frac{1}{4}$, its prolongation of $3\frac{1}{2}$; the two lower slanting sides converge with the two middle ones in the middle of the outer sides of the third little square from the base, which, at the same time, is the fourth from the Perpendicular right and left; the two middle slanting sides converge with the two upper ones in the middle of the fourth square right and left from the perpendicular and the sixth from the base upwards. In the construction of the regular Hexagon, Fig. 107, the proportion of the base to the height of the first triangle formed is as 6 to 5—the rest of the directions appears from the figure; the same holds good of the Regular Octagon. Fig. 143 shows one of the three ways, in which *Froebel* demonstrates the Pythagorean Theorem through an Object Lesson (by comparing the sums of the counted squares). In the same simple manner the Binomial Theorem may be demonstrated to children of 7 to 8 years of age by Fig. 144.

In concluding we direct the attention of our readers to the fact, that *Froebel's* Kindergarten exercises in Geometry begin with Bodies (of course the simplest regular ones), proceed to Figures, thence to the Lines, lastly to the Point. Thus far the course has been Analytical. From Points and Lines the continuation comes again to Figures and Bodies. In so far the course is Synthetical. *All teaching ought to begin with Analysis and to lead back to Synthesis*, to be “Analytico-Synthetical.” The merit of *Froebel* as a teacher consists in this, that his system is analytico-synthetical in *every stage* of its progress. The teacher who imbites its spirit, can hardly ever go astray, or find an insoluble task.

Table I.

1 2 3 4

5 6

7 8 9

10

11 12 13

14 15 16

Table II.

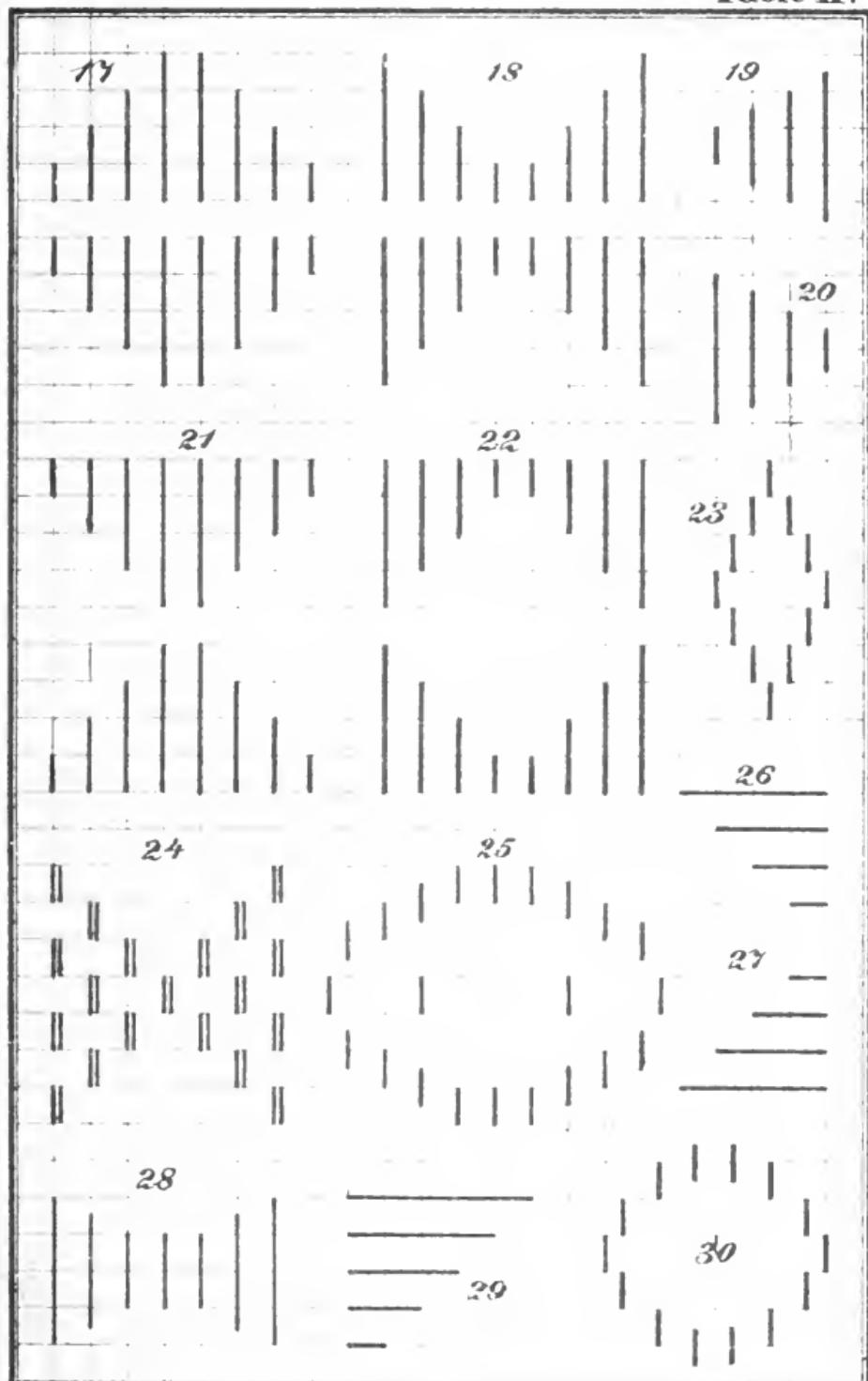


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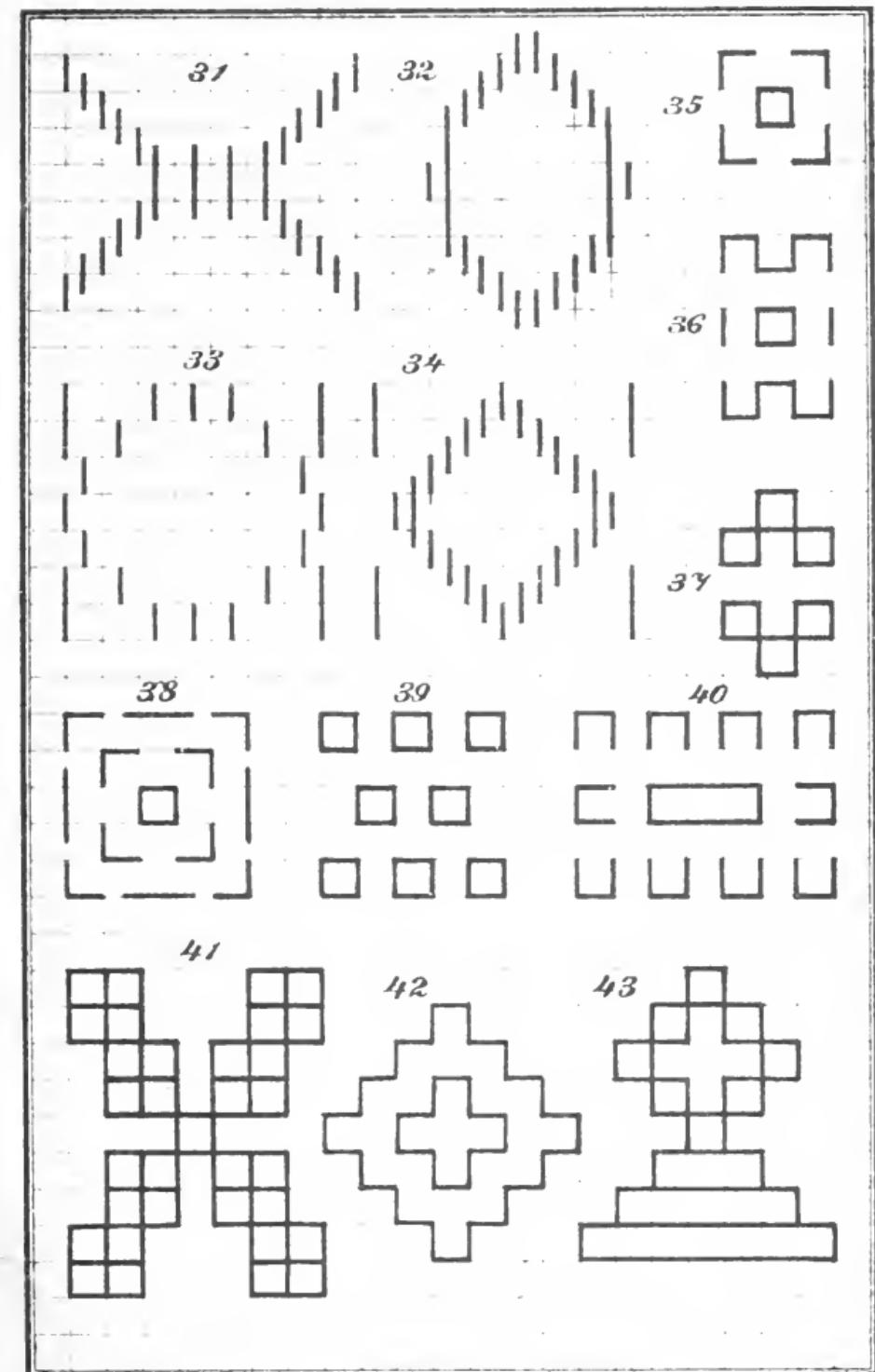
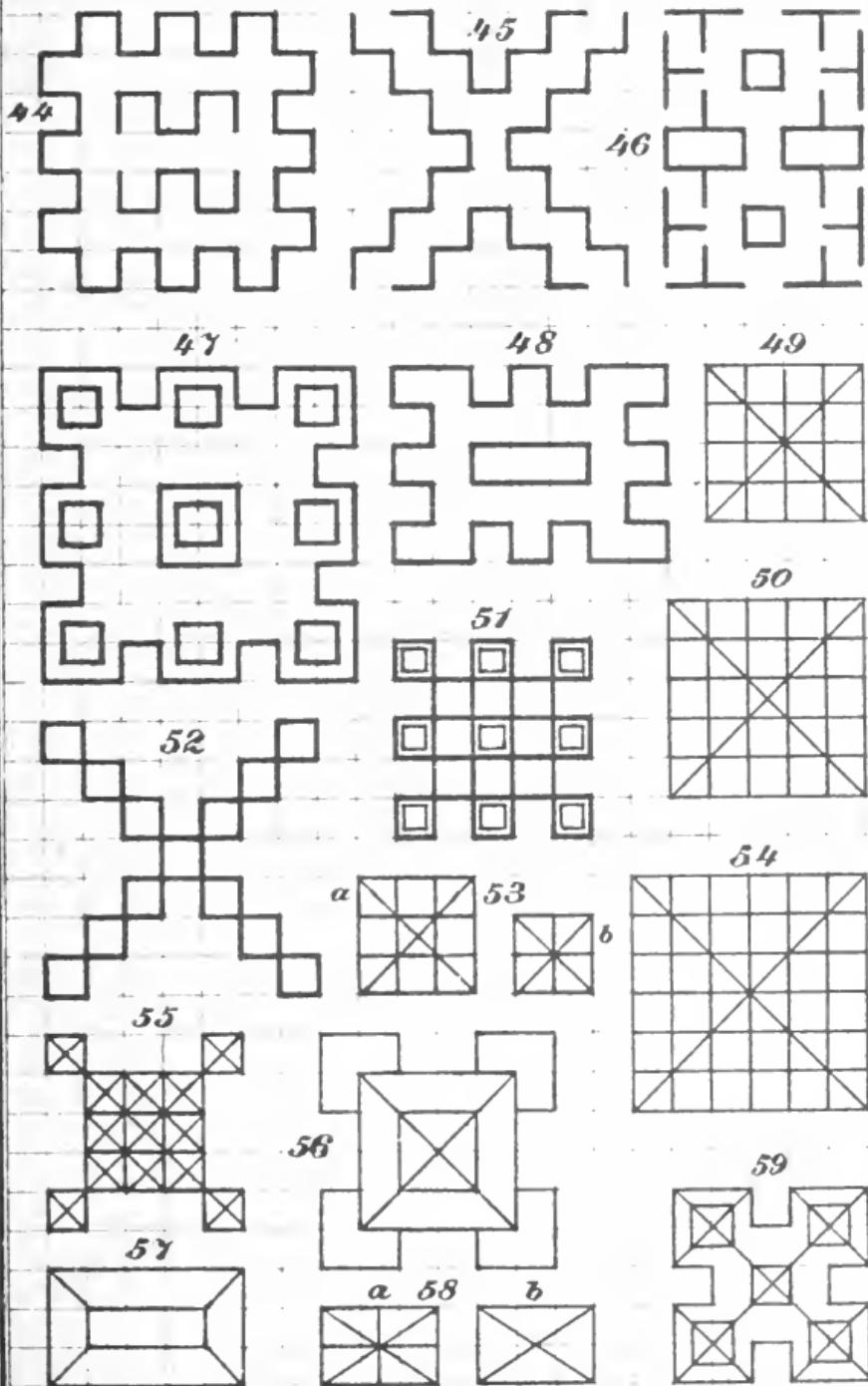
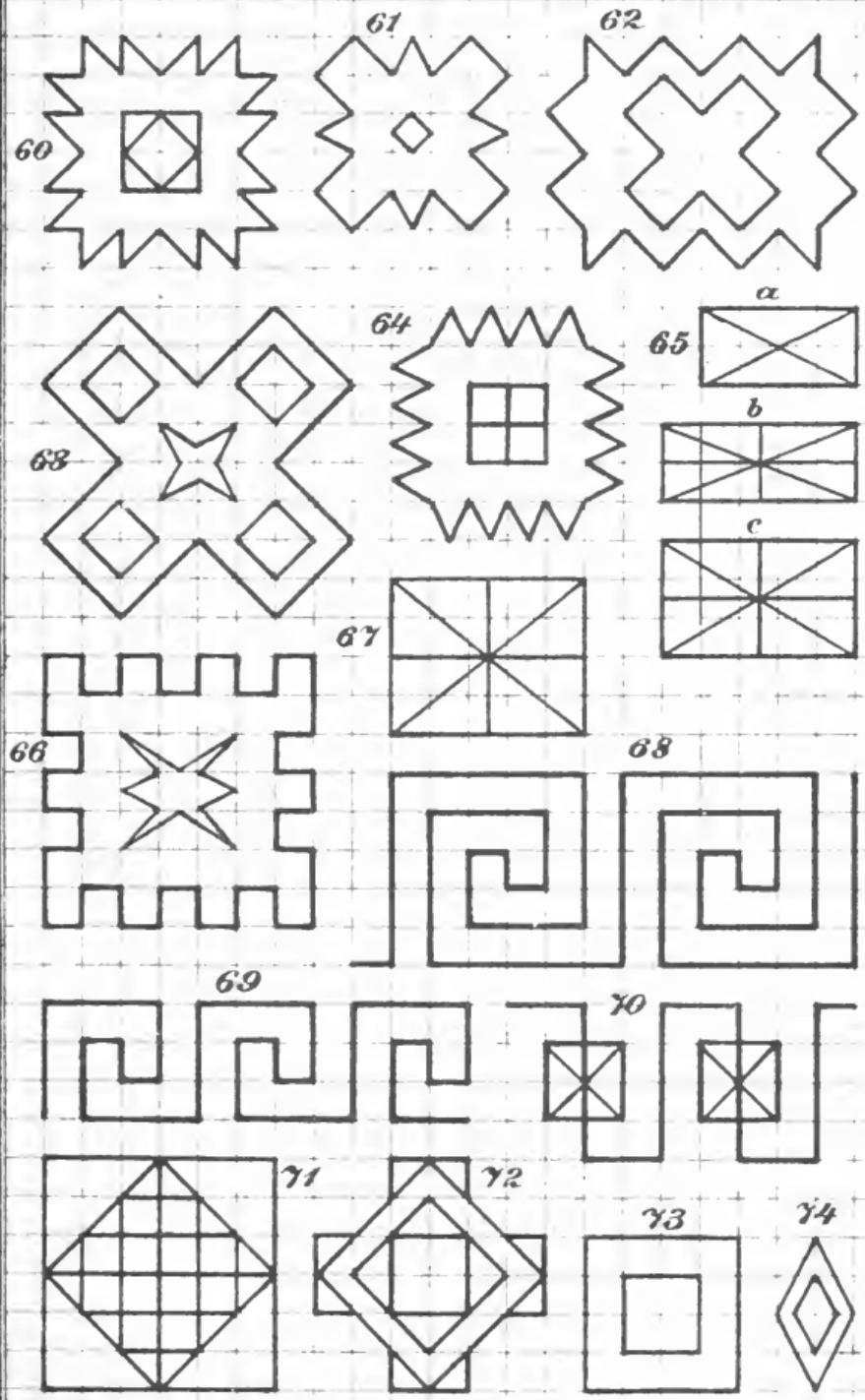
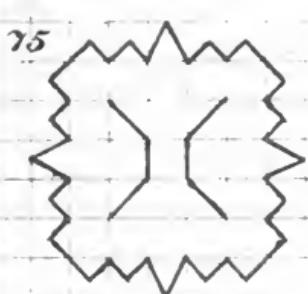


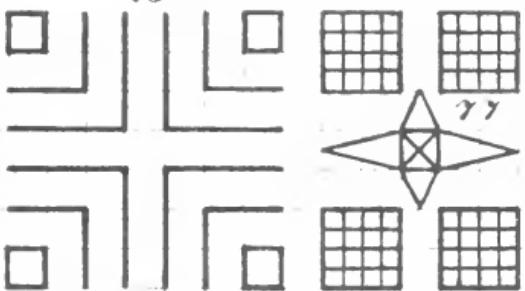
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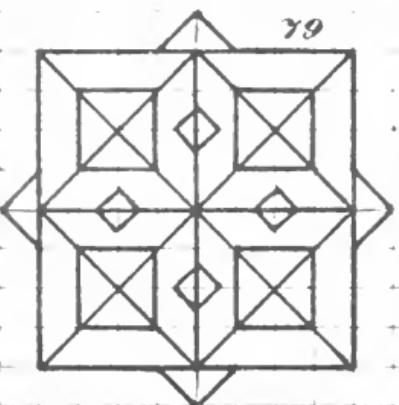
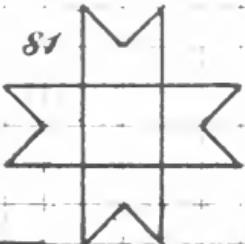
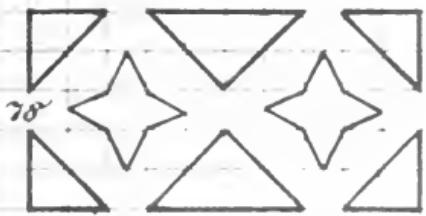




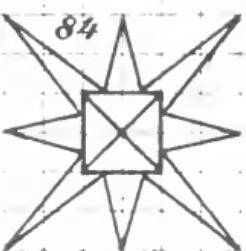
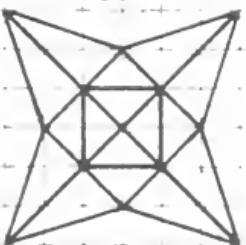
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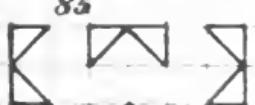
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83



83



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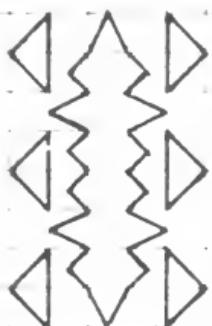
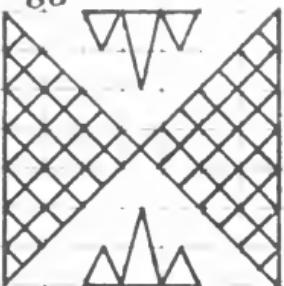
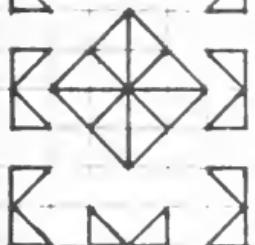




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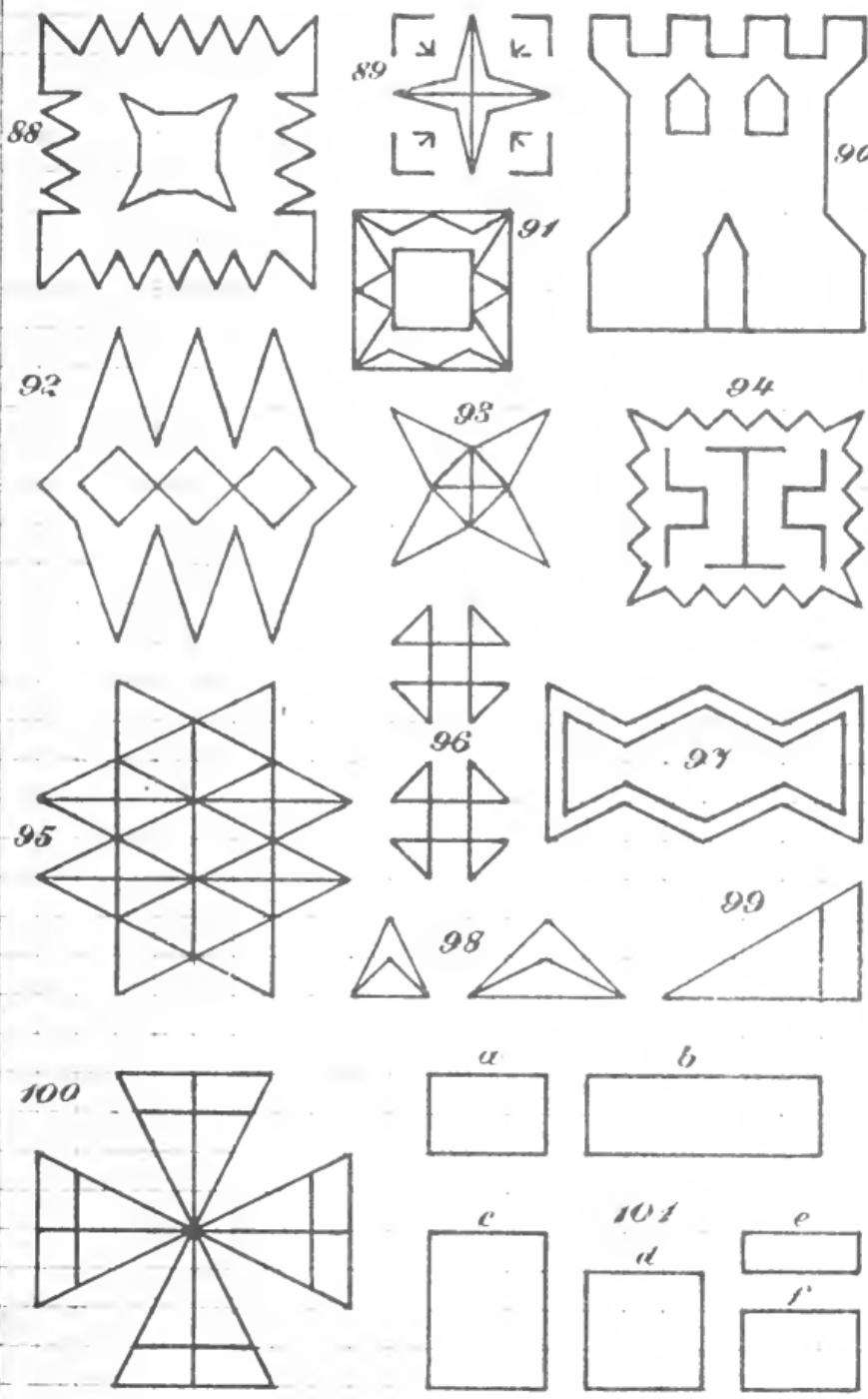
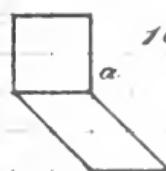
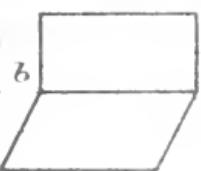


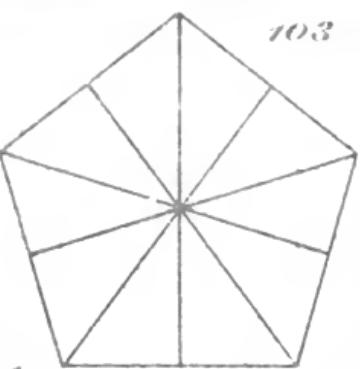
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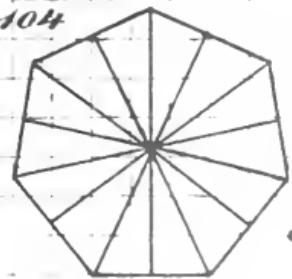
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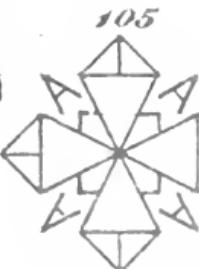
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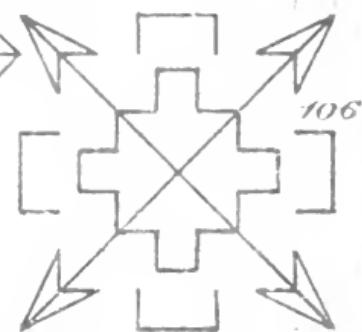
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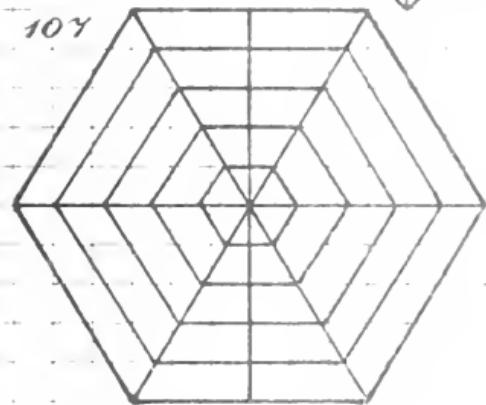
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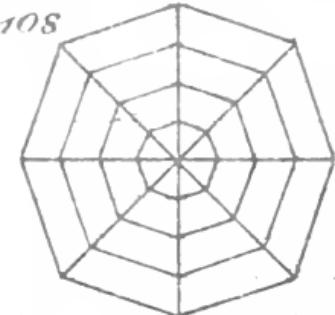
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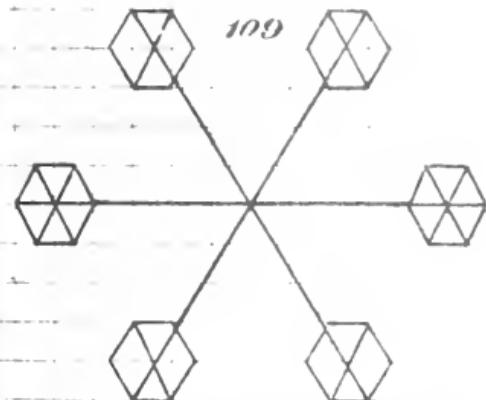
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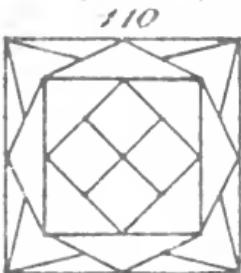
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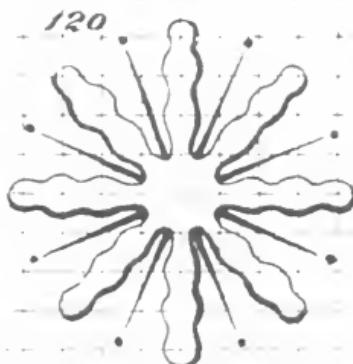
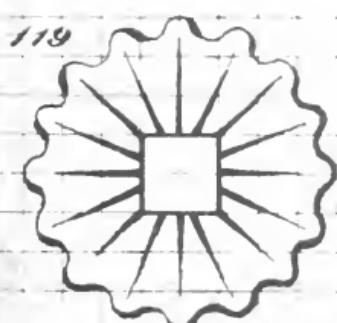
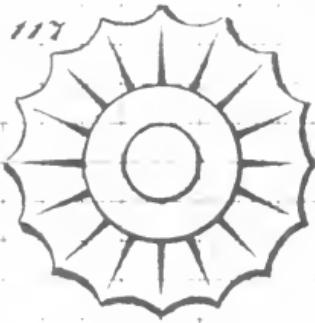
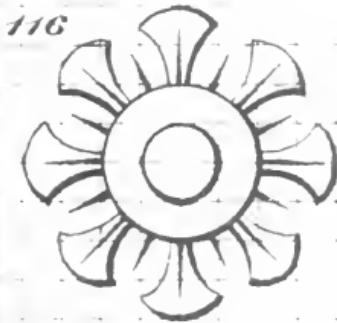
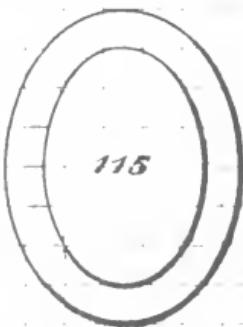
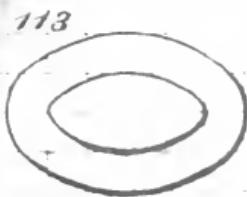
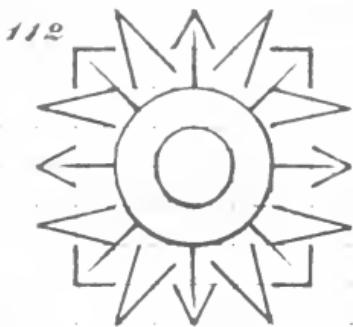


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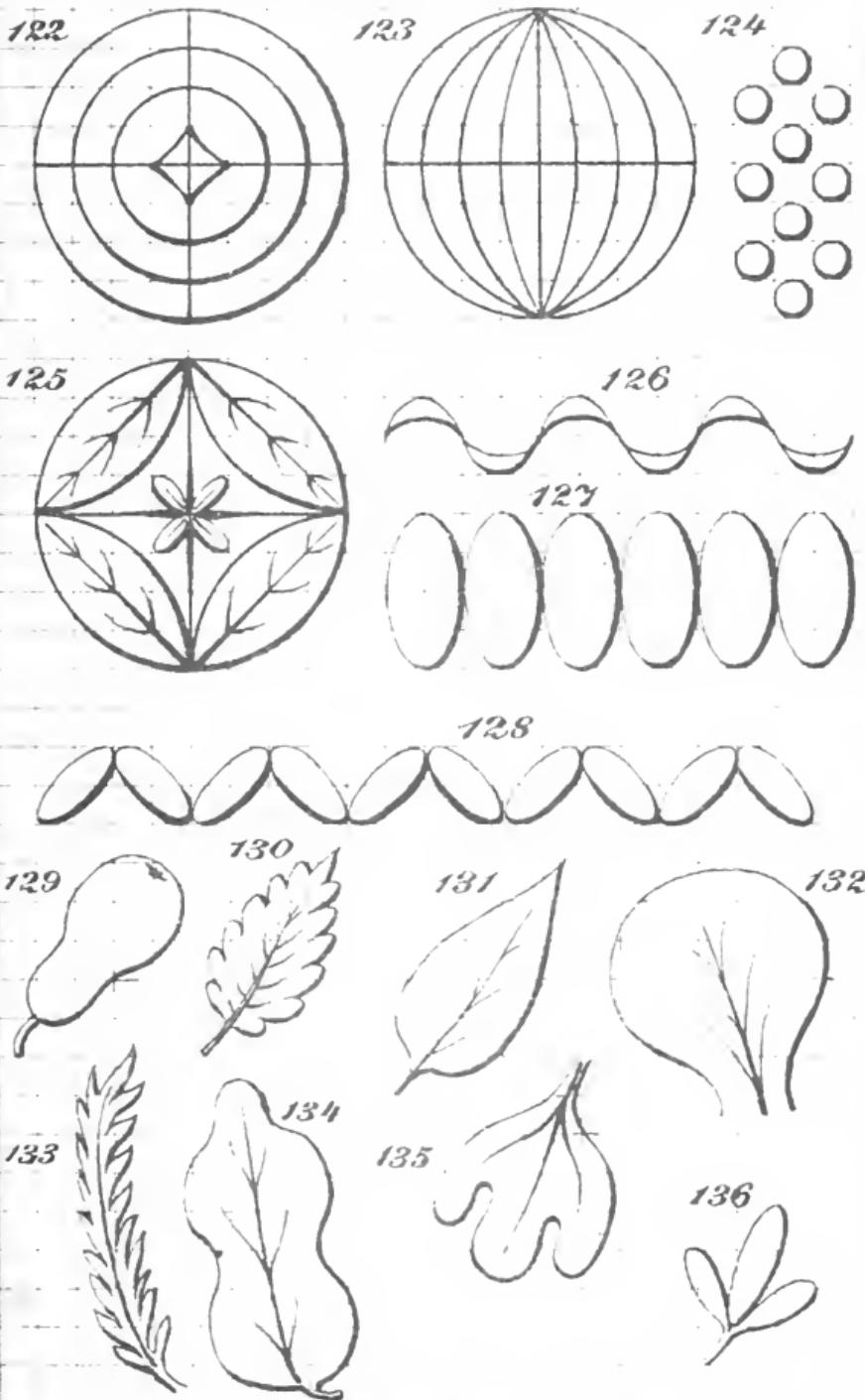
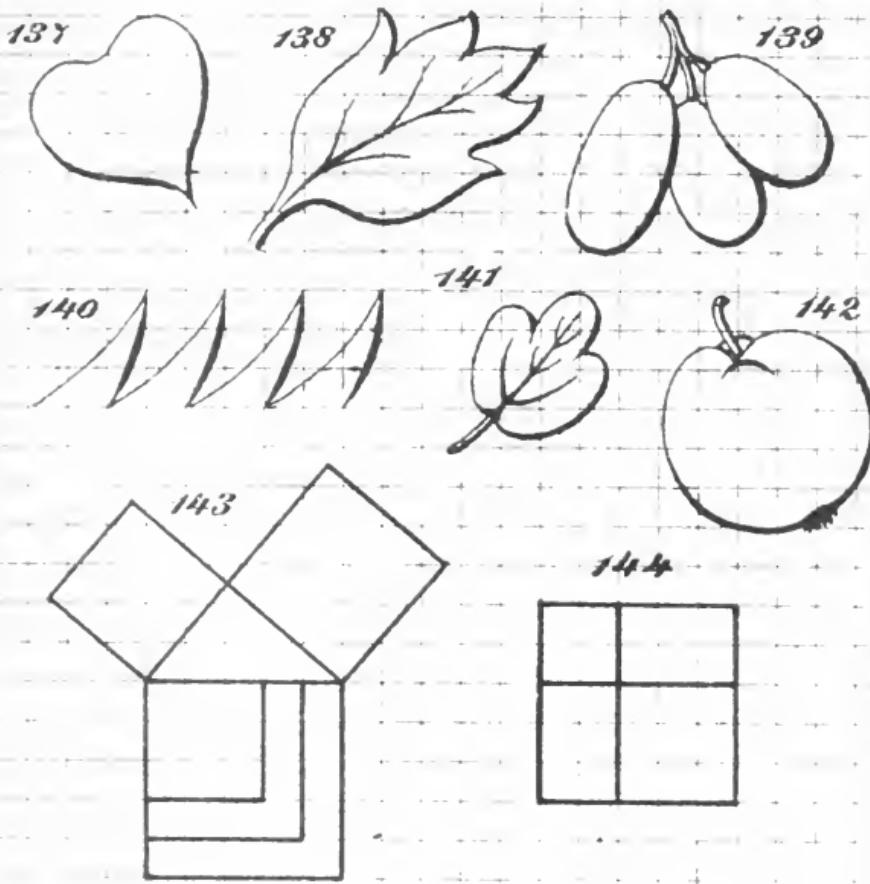
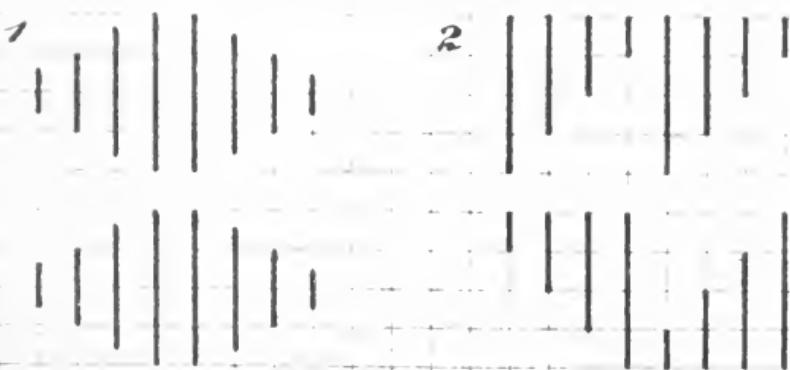


Table XI.



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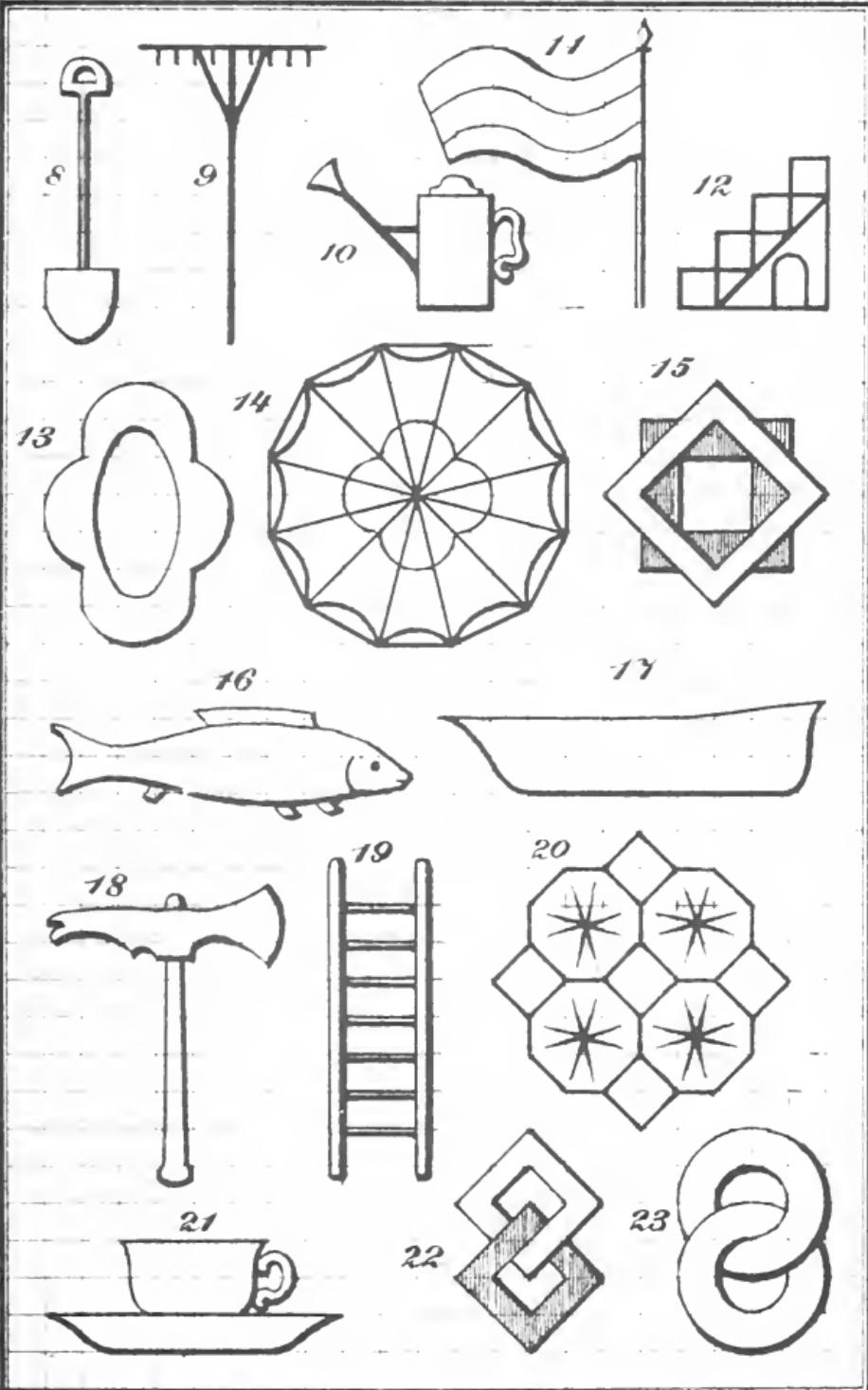
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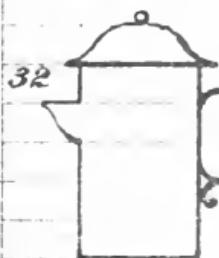
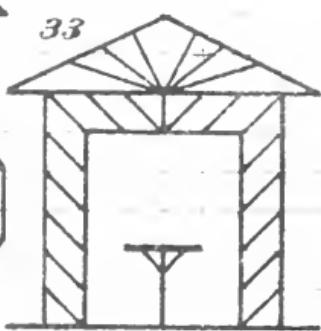
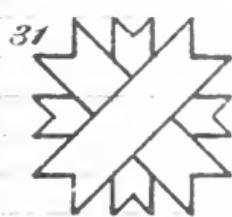
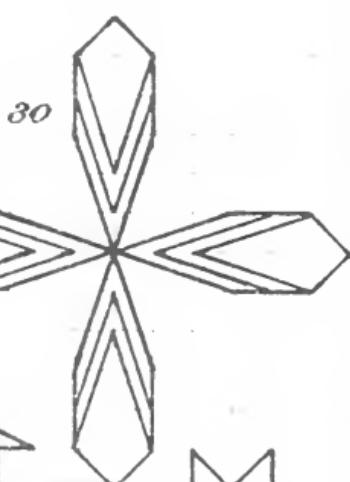
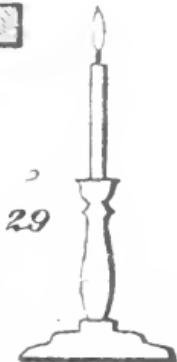
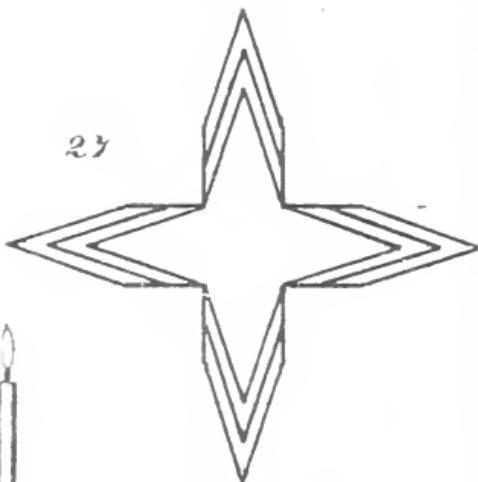
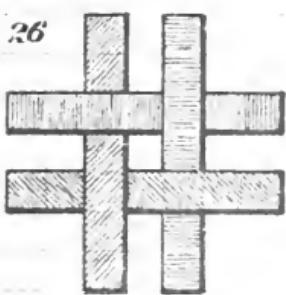
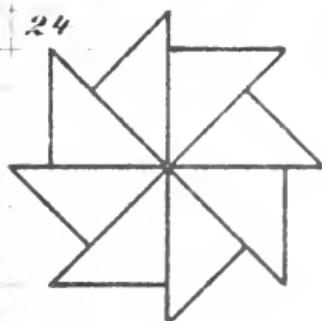
Table XIII.

A page with four sets of horizontal lines for handwriting practice. The sets are labeled 3, 4, 5, and 6 from left to right. Each set contains four lines: a solid top line, a dashed midline, and a solid bottom line. Set 3 has 10 lines, set 4 has 10 lines, set 5 has 10 lines, and set 6 has 10 lines. There are 20 lines in total.

Supplementary Table III.

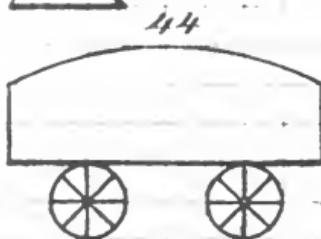
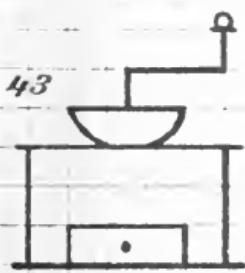
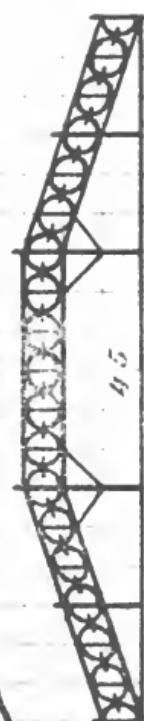
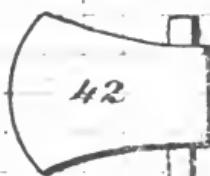
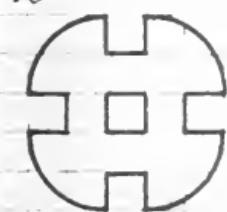
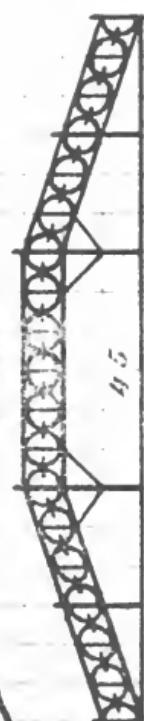
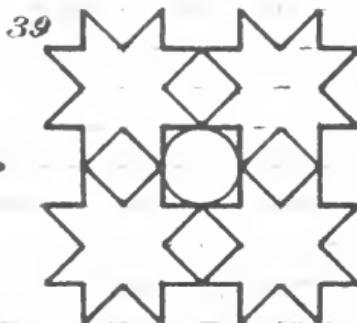
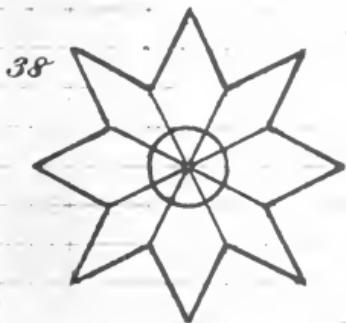
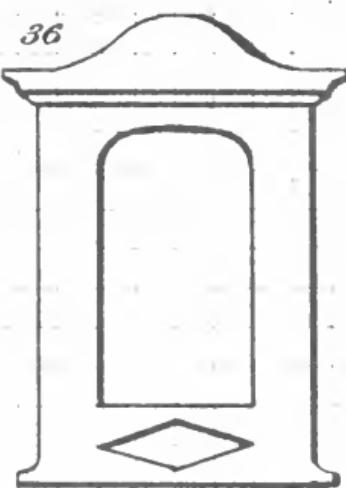
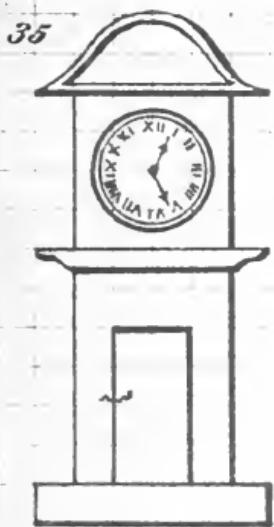
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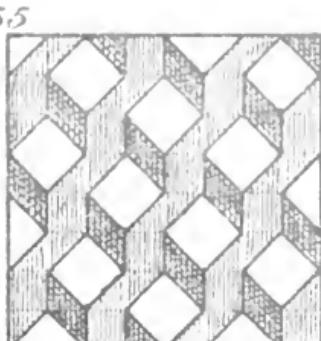
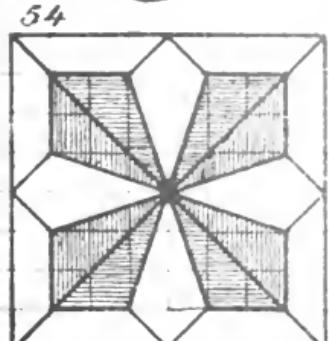
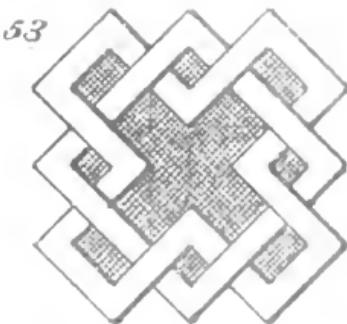
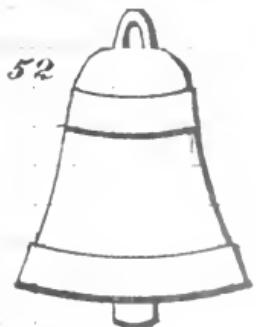
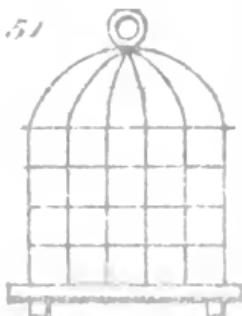
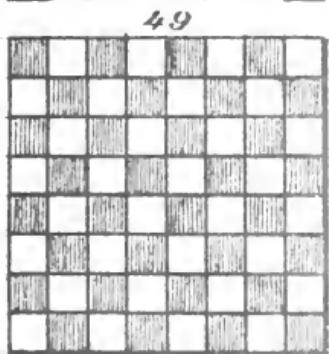
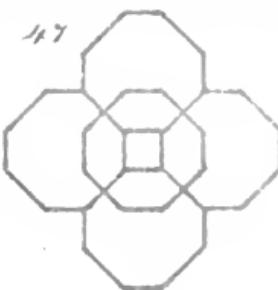
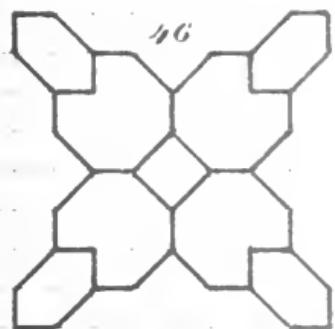




Supplementary Table V.

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The Study of German

*Auxiliary to the Study of English Grammar and
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In the fall of 1870, the German Language became a *general* branch of instruction in the Male Department of Grammar School No. 15, New York City.

Of the 500 boys in the School nearly one half at that time knew nothing whatever of the German language.

When six months had expired, an examination was held to test the progress made in the new study. It was then demonstrated, in a most satisfactory manner, that though the German boys excelled the others in conversational powers, the other boys had learned the construction of the German language surprisingly well, fully equalling the German children.

The pupils not only read and translated German into English, and English into German, but also wrote down in correct German script English phrases given them to be rendered into German.

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It surpassed the expectations of all present to find the *entire* class of the *lowest* grade so firmly instructed not only in pronunciation and translation but even in the correct and fluent use of German script,—and all this after barely 24 weeks' *tuition of no more than one hour and a half per week!*

The *only Text-Book* put into the hands of the youngest pupils, was Ahn's *Rudiments of the German Language* (published by E. Steiger).

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SECTION FIRST.

The Letters, and Words of one Syllable.



OBSERVATIONS: 1. **m, n, l** are pronounced as in English.
2. Each vowel is short before a *double* consonant.
3. **i**, when short, has the same sound as **i** in *pin, lip, bit*;
 i long, has the sound **ee** in *meet* (never like **i** in *mine*.)
4. All nouns, common as well as proper, and words used
 as nouns, begin with a capital letter.

E. Steiger, New York.

Reffelt's Calculating Machine.

A Simple Machine that will perform

ADDITION,

SUBTRACTION,

MULTIPLICATION, and DIVISION.

Patented Sept. 14th, 1869, by J. H. R. Reffelt.

Fig. I

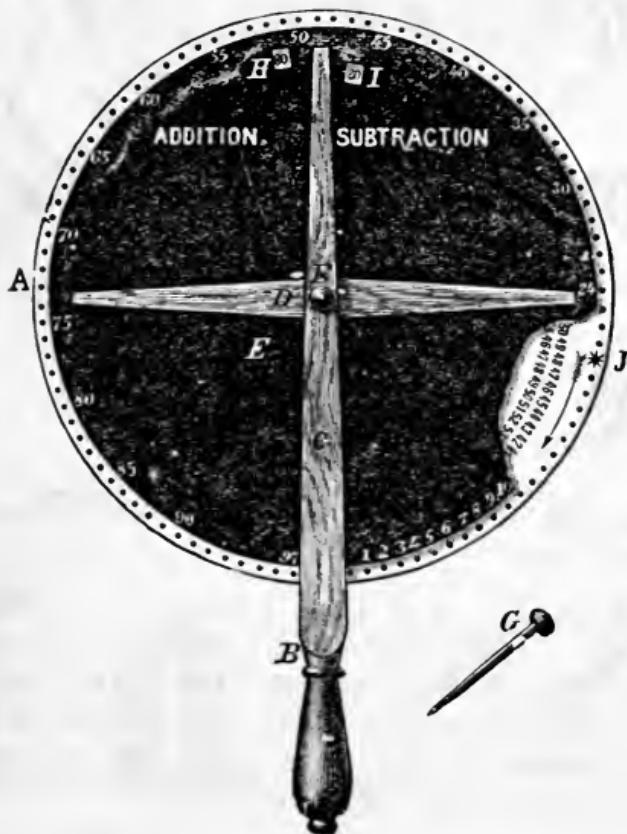
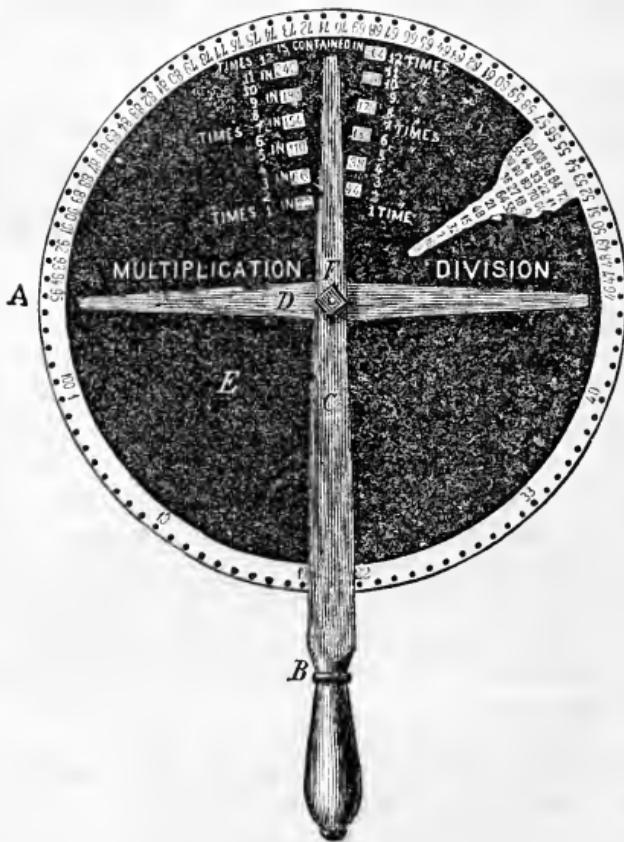


Fig 2.



 The CALCULATING MACHINE of simple construction—as shown above—(Price \$3.00) is adapted for use in Schools.

A more complete style is manufactured for business purposes, by which 1 to 6 rows of figures may be readily dealt with at once. Price \$5.00.

Liberal Terms to Schools, to Agents and Canvassers.

E. Steiger.

H. Reffelt's Calculating Machine in the School-Room.

In proportion to the advances of Science, the labors of both the teacher and the pupil have increased. Various efforts have consequently been directed, at one and the same time, to an improved system of tuition, and a diminution of its toils, for the advantage alike of the professor and the scholar.

This twofold object has not, however, been practically achieved in every instance, for it has too often happened that an improved method of teaching, while benefitting the pupil, has accumulated difficulties in the path of the teacher. In times like the present, the instructor is taxed to the utmost,—indeed not uncommonly beyond his physical and mental strength. Plans are, therefore, in requisition to ease the labor principally of the teacher and subordinately of the pupil; and among the most successful, Mr. Reffelt's recently invented Calculating Machine establishes an incontestable claim to ingenuity and usefulness, as an invaluable aid to instruction in Mental Arithmetic.

By the use of this Machine, the teacher can make the pupil *add*, *subtract*, *multiply* and *divide*, without himself testing every petty detail involved in such calculations; for while presenting the problem to the pupil, he has to look only to the Machine for its solution. Thus, should he wish a column of figures to be added up mentally, he calls out the numerals to the pupil, and, when he calls out the last numeral, the infallible answer stands registered before him.

To illustrate the extreme ease and simplicity with which the Machine operates, let the teacher, blindfold if he likes, insert the style in any hole, which may *e. g.* chance to be at 14; let him call out this corresponding number (14) to the pupil, and then bring the style, inserted in the hole, down

against the bar to zero;—next let him re-insert the style, perchance, at 16, calling out that number to be added to the foregoing, and bringing the hole down to zero;—lastly let him again insert the style, say, at 15, repeating the previous process:—the instant he has done so, the Machine will register the correct total = 45, without any more labor on the part of the teacher. And so on with any numerals selected or taken at random; the teacher utters his word of command, and by a simple manipulation the Machine obeys and registers invariably the true result.

In this simple and certain manner, the teacher has the *great advantage* of sparing himself all exertion whatever in that mental calculation which belongs to the pupil, and he can devote the time and labor so economized to a closer attention to discipline; *while his intellectual faculties not having been called into play, are as fresh and as free as at starting, to enter upon a succeeding lesson.* Young teachers, in particular, who have not yet acquired sufficient facility and certainty in Mental Arithmetic, will find this Machine a great *desideratum*.

With equal ease and inerrancy, this Machine is adapted to *subtraction, multiplication and division*, as is shown in a readily intelligible explanation printed on the disks; and as a 'Ready Reckoner' it will prove a boon in every counting-house.

To expatiate on the manifold advantages of the Machine, would carry us beyond due limits: a trial would soon make them manifest to every teacher. The Inventor, having himself had thirty-seven years' successful experience in education, may be presumed fully to understand whatever is most needed and best adapted to educational purposes.

THE CALCULATING MACHINE is, therefore, confidently recommended to *all teachers*; its use would in a very short time demonstrate how effectually and readily their task may be lightened, and the interest of their important calling promoted.

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